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THE GEISHA

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THE GEISHA.

A STORY OF A TEA HOUSE.

A Japanese Musical Play

IN TWO ACTS

LIBRETTO BY
OWEN HALL.

LYRICS BY
HARRY GREENBANK.

MUSIC BY
SIDNEY JONES.

Authors of "An Artist's Model" and "A Gaiety Girl."

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Performed at Daly's Theatre, London.

Dramatis Personæ.

O Mimosa San	(Chief Geisha)	Miss Marie Tempest.
Juliette Diamant ...	(A French Girl, attached to Tea House as Interpreter) ...	Miss Juliette Nesville.
Nami (Wave of the Sea)	(an Attendant)	Miss Kristine Yudall.
O Kiku San (Chrysanthemum)	(Geisha)	Miss Emelie Herve.
O Hana San (Blossom) ...		Miss Mary Fawcett.
O Kinkoto San (Golden Harp)		Miss Elise Cooke.
Komurasaki San (Little Violet)		Miss Mary Collette.
Lady Constance Wynne	(an English Visitor in Japan, travelling in her Yacht) ...	Miss Maud Hobson.
Miss Marie Worthington ...	(English Ladies, Guests of Lady Constance)	Miss Blanche Massey.
Miss Ethel Hurst		Miss Hetty Hamer.
Miss Mabel Grant		Miss Alice Davis.
Miss Louie Plumpton... ...		Miss Margaret Fraser.
Miss Molly Seamore...		Miss Letty Lind.
Reginald Fairfax	(Officers of H.M.S. "The Turtle")	Mr. Hayden Coffin.
Dick Cunningham		Mr. Louis Bradfield.
Arthur Cuddy...		Mr. Leedham Bantock.
George Grimston		Mr. Sydney Ellison.
Tommy Stanley (Midshipman)		Miss Lydia Flopp
Captain Katana	(Captain of the Governor's Guard) ...	Mr. William Philp.
Takemine	(Sergeant of the Governor's Guard) ...	Mr. Fredk. Rosse.
Wun-hi	(a Chinaman; proprietor of Tea House) ...	Mr. Huntley Wright.
The Marquis Imari	(Chief of Police and Governor of the Province) ...	Mr. Harry Monkhouse.

Coolies, Attendants. Mousmés, Guards, &c.

ACT I.—*The Tea House of Ten Thousand Joys.* ACT II.—*A Chrysanthemum Fête in the Palace Gardens.*

Time—The present.

The action of the play takes place in Japan outside the Treaty Limits.

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"THE GEISHA."

(A STORY OF A TEA HOUSE.)

A JAPANESE MUSICAL PLAY.

WORDS BY
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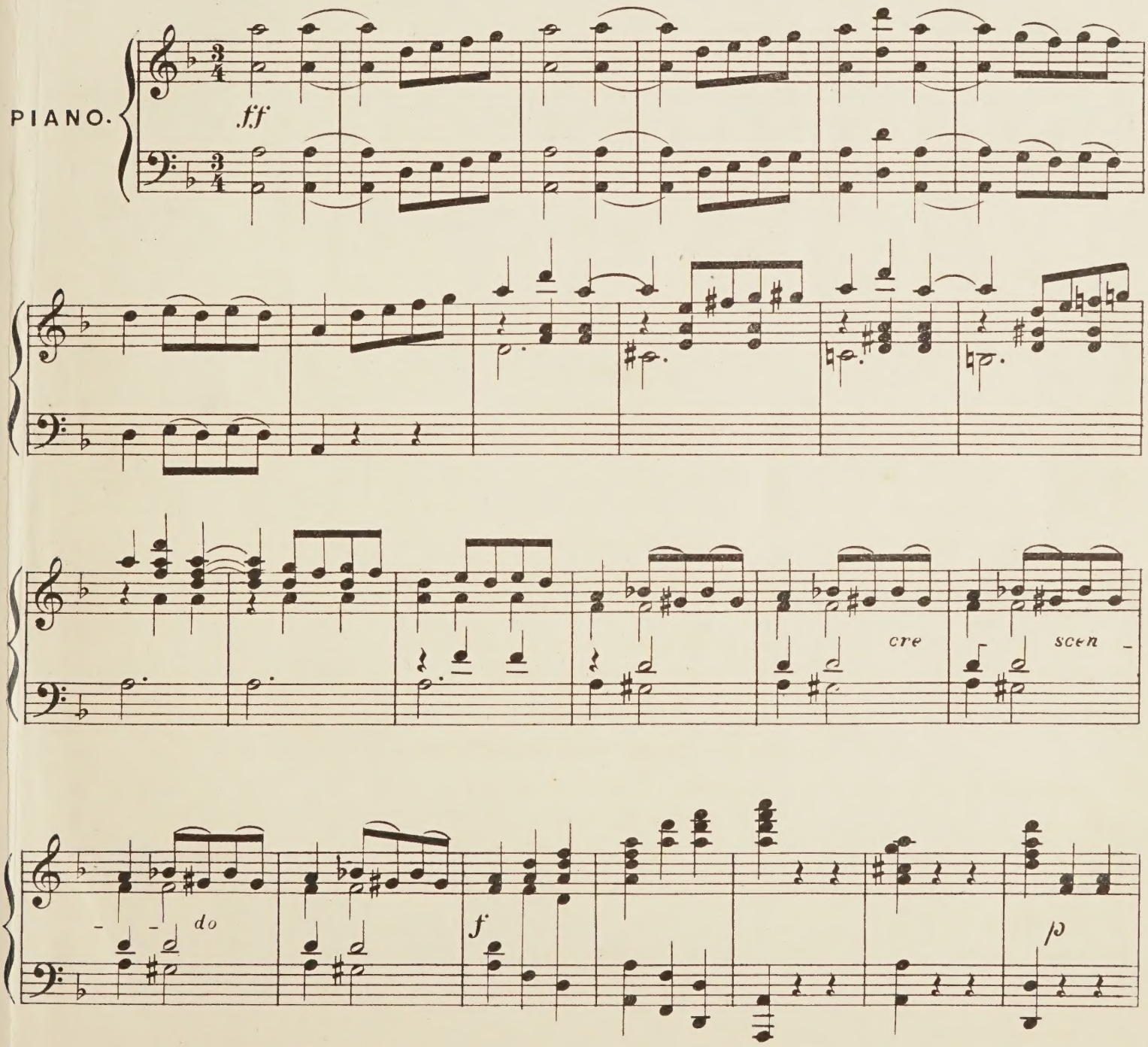
No. 1. OPENING CHORUS— "HAPPY JAPAN."

Allegro moderato.



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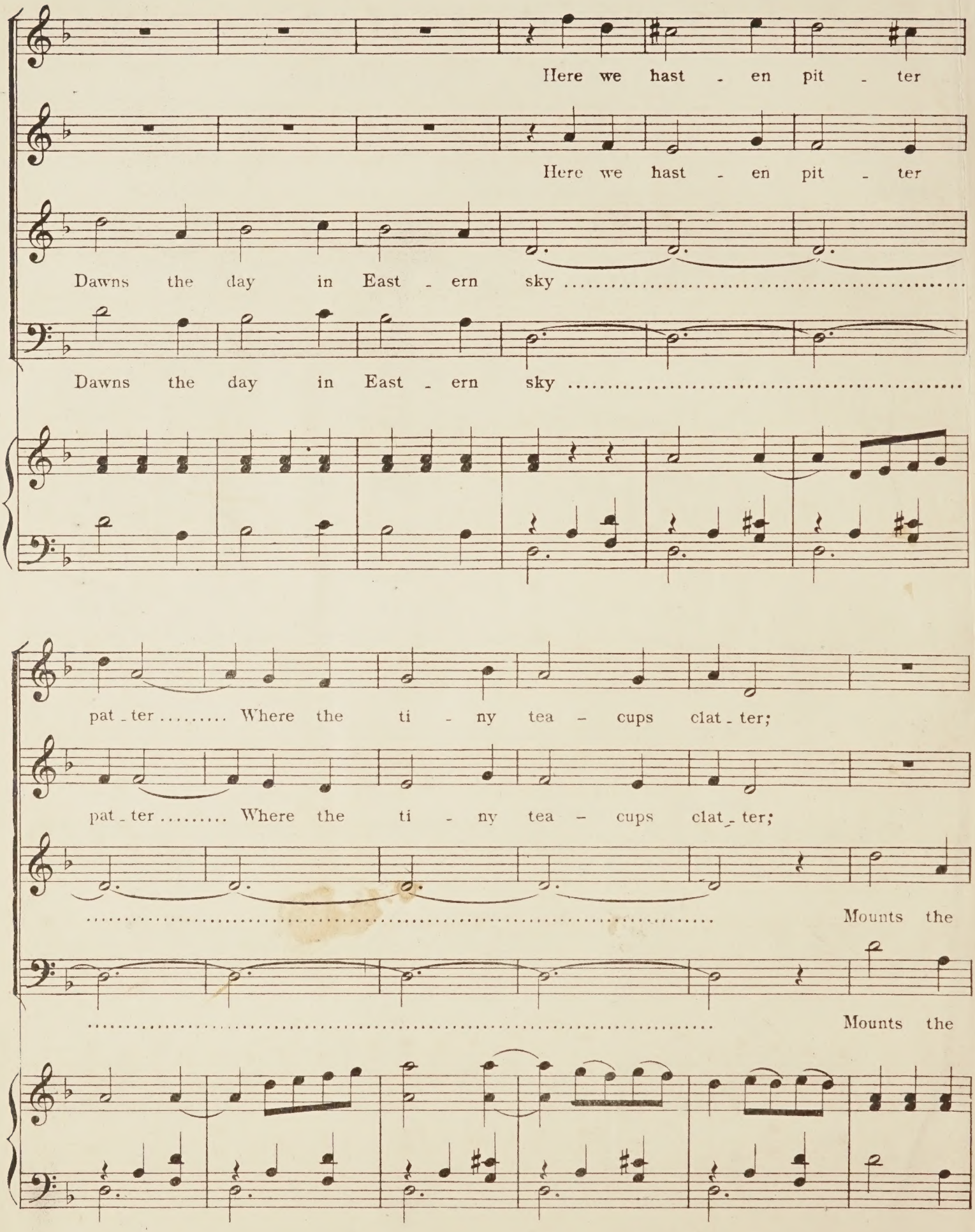
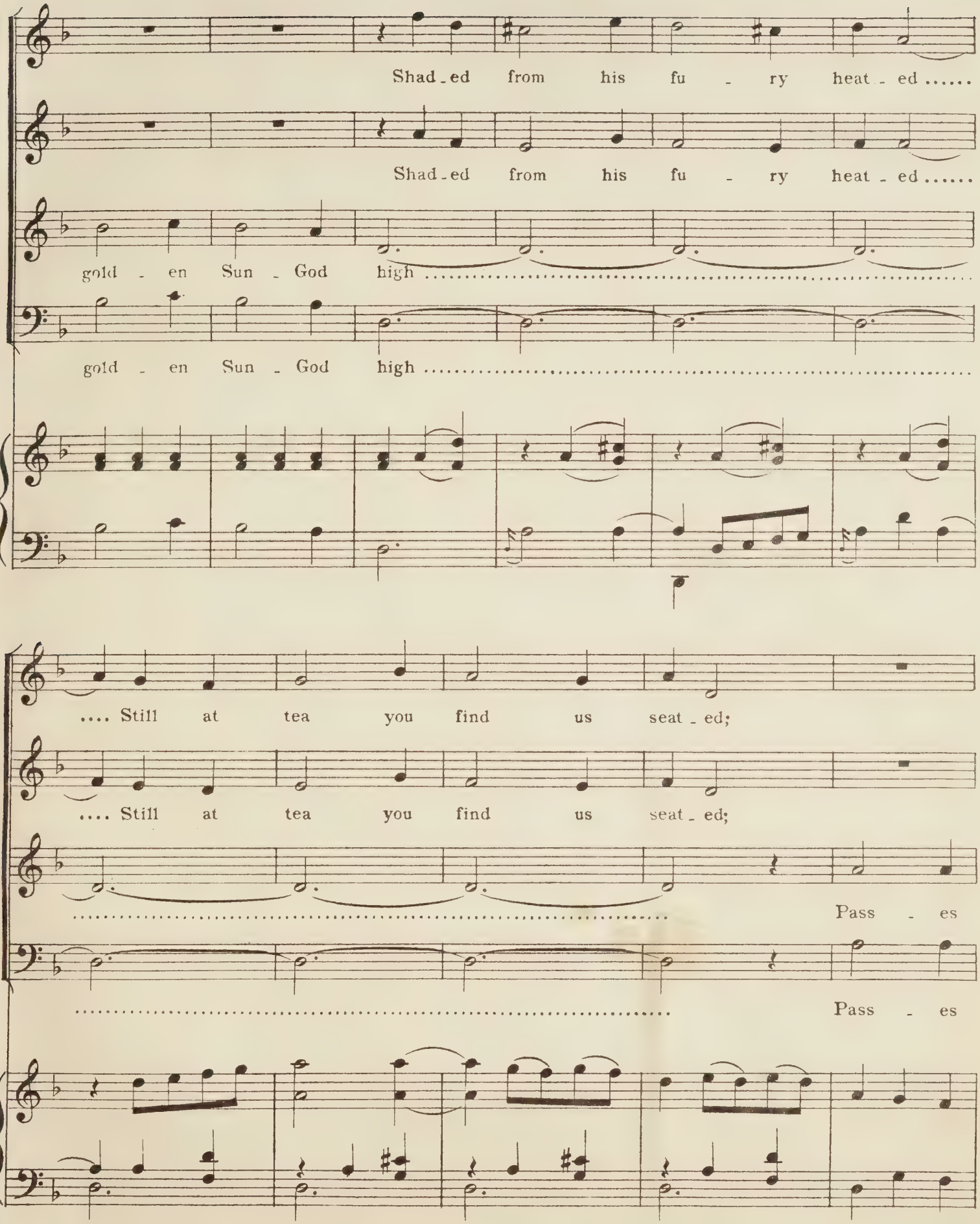

Here we hast - en pit - ter
Here we hast - en pit - ter
Dawns the day in East - ern sky .....
Dawns the day in East - ern sky .....
pat - ter ..... Where the ti - ny tea - cups clat - ter;
pat - ter ..... Where the ti - ny tea - cups clat - ter;
..... Mounts the
..... Mounts the


Shad - ed from his fu - ry heat - ed .....
Shad - ed from his fu - ry heat - ed .....
gold - en Sun - God high .....
gold - en Sun - God high .....
.... Still at tea you find us seat - ed;
.... Still at tea you find us seat - ed;
..... Pass - es
..... Pass - es

Comes the night and calls to

Comes the night and calls to

day to wards the west,

day to - wards the west,

rest Then we leave with sigh and sor - row No more

rest

p/p

tea un - til to - mor - row No more tea ..... un -

No more tea ..... un -

No more tea ..... un

No more tea ..... un -

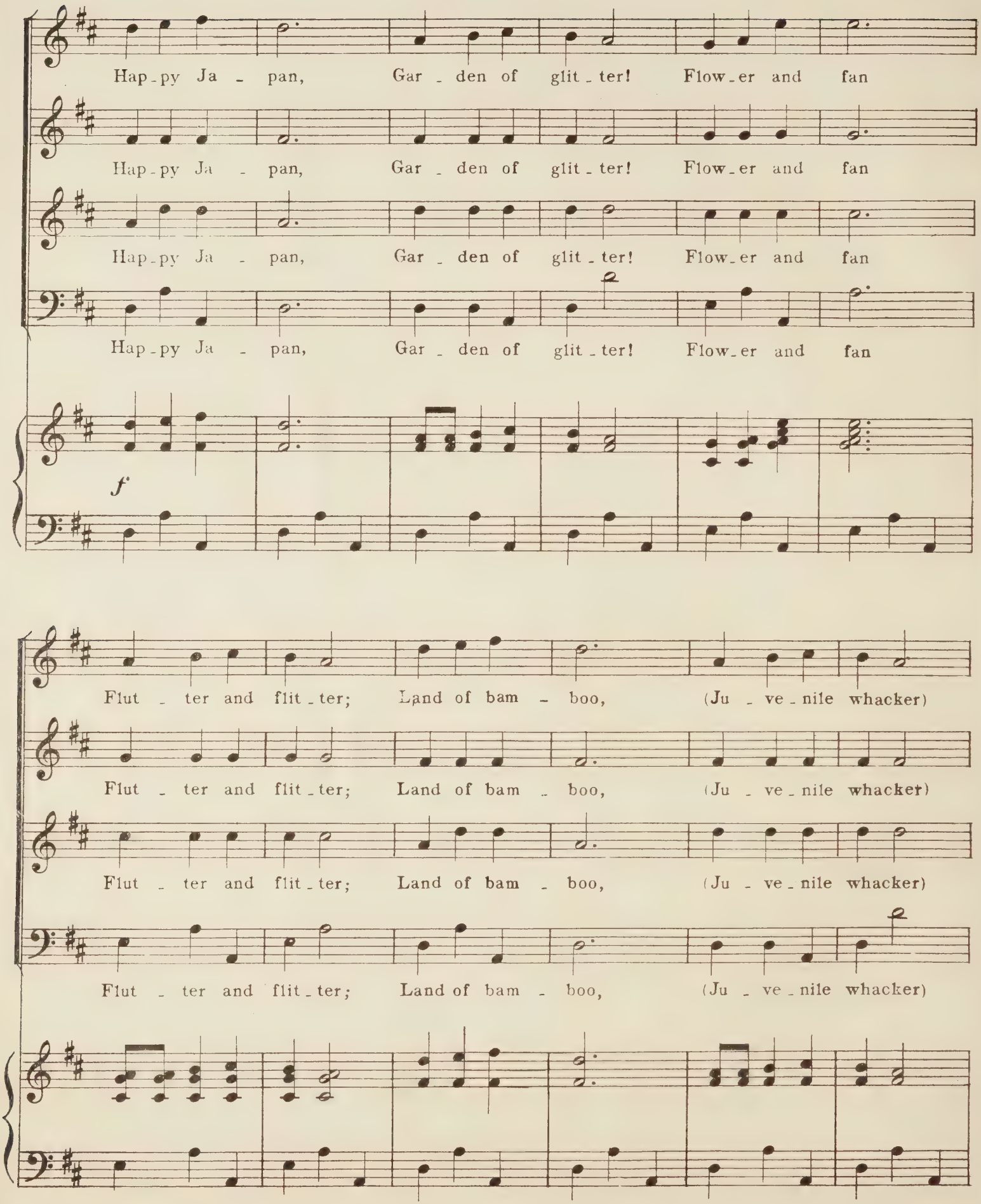
- til to - mor - - row. .....

- til to - mor - - row. .....

- til to - mor - - row. .....

- til to - mor - - row. .....

cresc.


Hap-py Ja - pan, Gar - den of glit - ter! Flow-er and fan
Hap-py Ja - pan, Gar - den of glit - ter! Flow-er and fan
Hap-py Ja - pan, Gar - den of glit - ter! Flow-er and fan
Hap-py Ja - pan, Gar - den of glit - ter! Flow-er and fan
f
Flut - ter and flit - ter; Land of bam - boo, (Ju - ve - nile whacker)
Flut - ter and flit - ter; Land of bam - boo, (Ju - ve - nile whacker)
Flut - ter and flit - ter; Land of bam - boo, (Ju - ve - nile whacker)
Flut - ter and flit - ter; Land of bam - boo, (Ju - ve - nile whacker)

Por - ce - lain too, Tea - tray and lac - quer. Hap - py Ja - pan,

Por - ce - lain too, Tea - tray and lac - quer. Hap - py Ja - pan,

Por - ce - lain too, Tea - tray and lac - quer. Hap - py Ja - pan,

Por - ce - lain too, Tea - tray and lac - quer. Hap - py Ja - pan,

Allegretto.

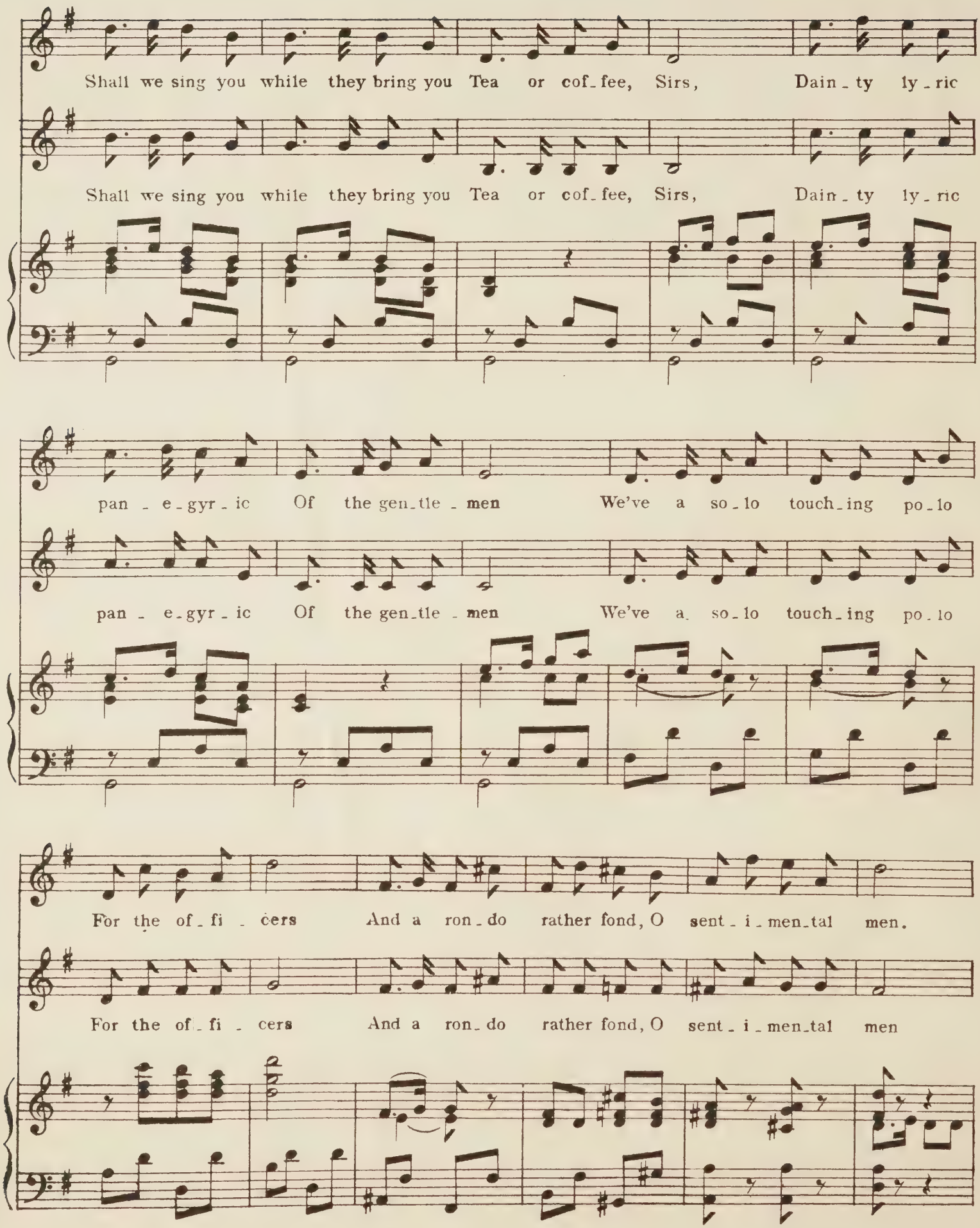
Hap - py Ja - pan.

Hap - py Ja - pan.

Hap - py Ja - pan.

Hap - py Ja - pan.

p


Shall we sing you while they bring you Tea or cof_fee, Sirs, Dain_ty ly_ric
Shall we sing you while they bring you Tea or cof_fee, Sirs, Dain_ty ly_ric
pan_e_gyr_ic Of the gen_tle_men We've a so_lo touch_ing po_lo
pan_e_gyr_ic Of the gen_tle_men We've a so_lo touch_ing po_lo
For the of_fi_cers And a ron_do rather fond, O sent_i_men_tal men.
For the of_fi_cers And a ron_do rather fond, O sent_i_men_tal men

Of a hymn in praise of wo_men Are you fan_ci _ ers. Or a son_net

Of a hymn in praise of wo_men Are you fan_ci _ ers, Or a son_net

to a bon_net Su_per_cil_i _ ous? We've a dit_ty of the ci_ty

to a bon_net Su_per_cil_i _ ous? We've a dit_ty of the ci_ty

For fi_nan_ci_ers And a bal_lad of a sa_lad For the bilious!

For fi_nan_ci_ers And a bal_lad of a sa_lad For the bilious!

Mer - ry lit - tle geis - ha we! Come a - long at once and see

Mer - ry lit - tle geis - ha we! Come a - long at once and see

Am - ple en - ter - tainment free, Giv - en as you take your tea.

Am - ple en - ter - tainment free, Giv - en as you take your tea.

CHORUS.

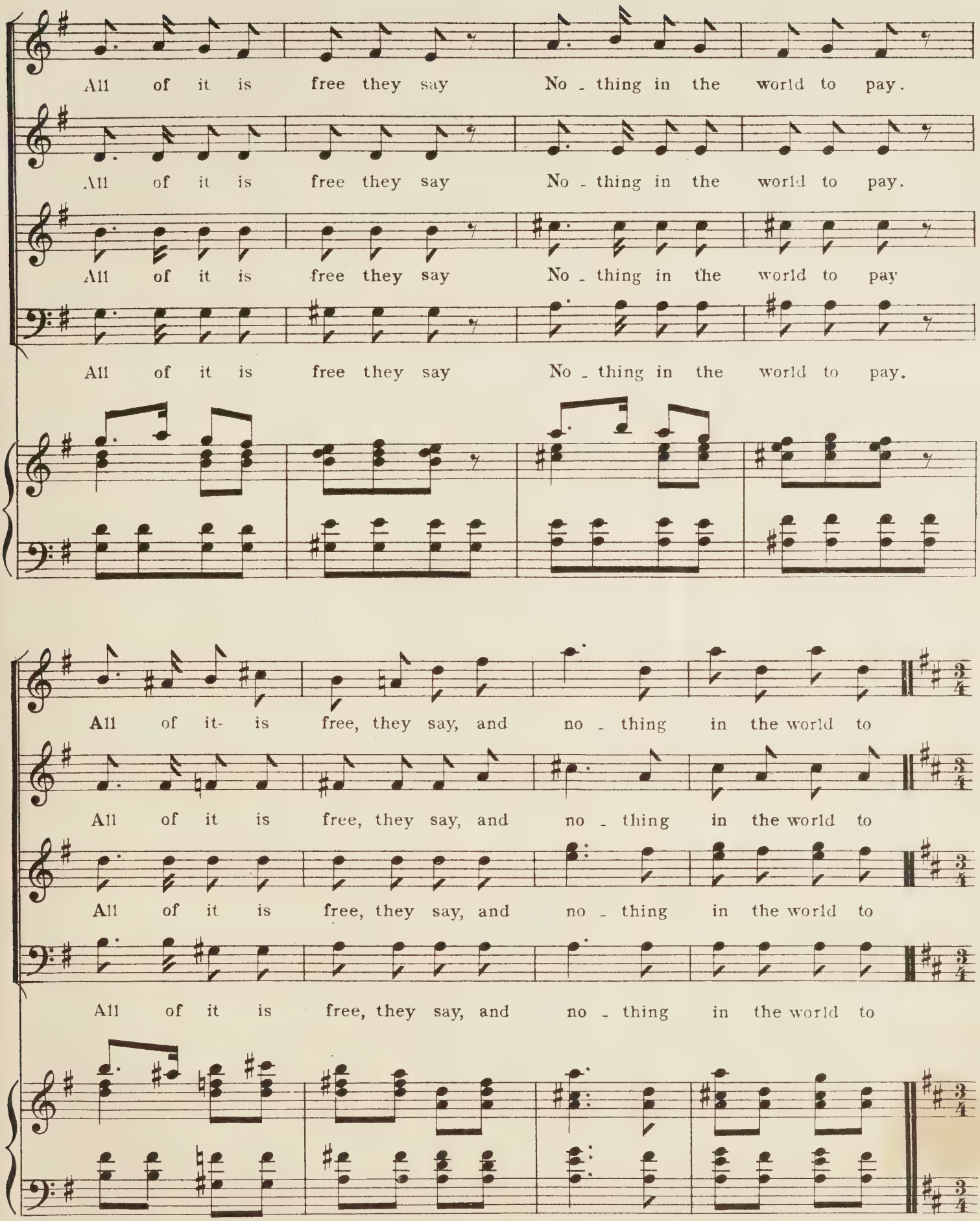
Charm - ing lit - tle geis - ha they! Come a - long and hear them play;

Charm - ing lit - tle geis - ha they! Come a - long and hear them play;

Charm - ing lit - tle geis - ha they! Come a - long and hear them play;

Charm - ing lit - tle geis - ha they! Come a - long and hear them play;

f


All of it is free they say No - thing in the world to pay.
All of it is free they say No - thing in the world to pay.
All of it is free they say No - thing in the world to pay
All of it is free they say No - thing in the world to pay.
All of it is free, they say, and no - thing in the world to
All of it is free, they say, and no - thing in the world to
All of it is free, they say, and no - thing in the world to
All of it is free, they say, and no - thing in the world to

Tempo I.

pay ..... Hap - py Ja - pan, Gar - den of glit - ter!

pay ..... Hap - py Ja - pan, Gar - den of glit - ter!

pay ..... Hap - py Ja - pan, Gar - den of glit - ter!

pay ..... Hap - py Ja - pan, Gar - den of glit - ter!

Tempo I.

ff

Flow - er and fan Flut - ter and flit - ter: Land of bam - boo,

Flow - er and fan Flut - ter and flit - ter; Land of bam - boo,

Flow - er and fan Flut - ter and flit - ter; Land of bam - boo,

Flow - er and fan Flut - ter and flit - ter; Land of bam - boo,

(Ju - ve - nile whacker) Por - ce - lain too, Tea-tray and lac - quer!

(Ju - ve - nile whacker) Por - ce - lain too, Tea-tray and lac - quer!

(Ju - ve - nile whacker) Por - ce - lain too, Tea-tray and lac - quer!

(Ju - ve - nile whacker) Por - ce - lain too, Tea-tray and lac - quer!

Hap - py Ja - pan, Hap - py Ja - pan, Hap - py Ja - pan.

Hap - py Ja - pan, Hap - py Ja - pan, Hap - py Ja - pan.

Hap - py Ja - pan, Hap - py Ja - pan, Hap - py Ja - pan.

Hap - py Ja - pan, Hap - py Ja - pan, Hap - py Ja - pan.

ff

8

N.º 2. ENTRANCE OF OFFICERS.– "HERE THEY COME."

Allegro.

PIANO.

f

Here they come! Oh look and see! Great big Eng_lish sai_lor men!

Here they come! Oh look and see! Great big Eng_lish sai_lor men!

Here they come! Oh look and see! Great big Eng_lish sai_lor men!

Here they come! Oh look and see! Great big Eng_lish sai_lor men!

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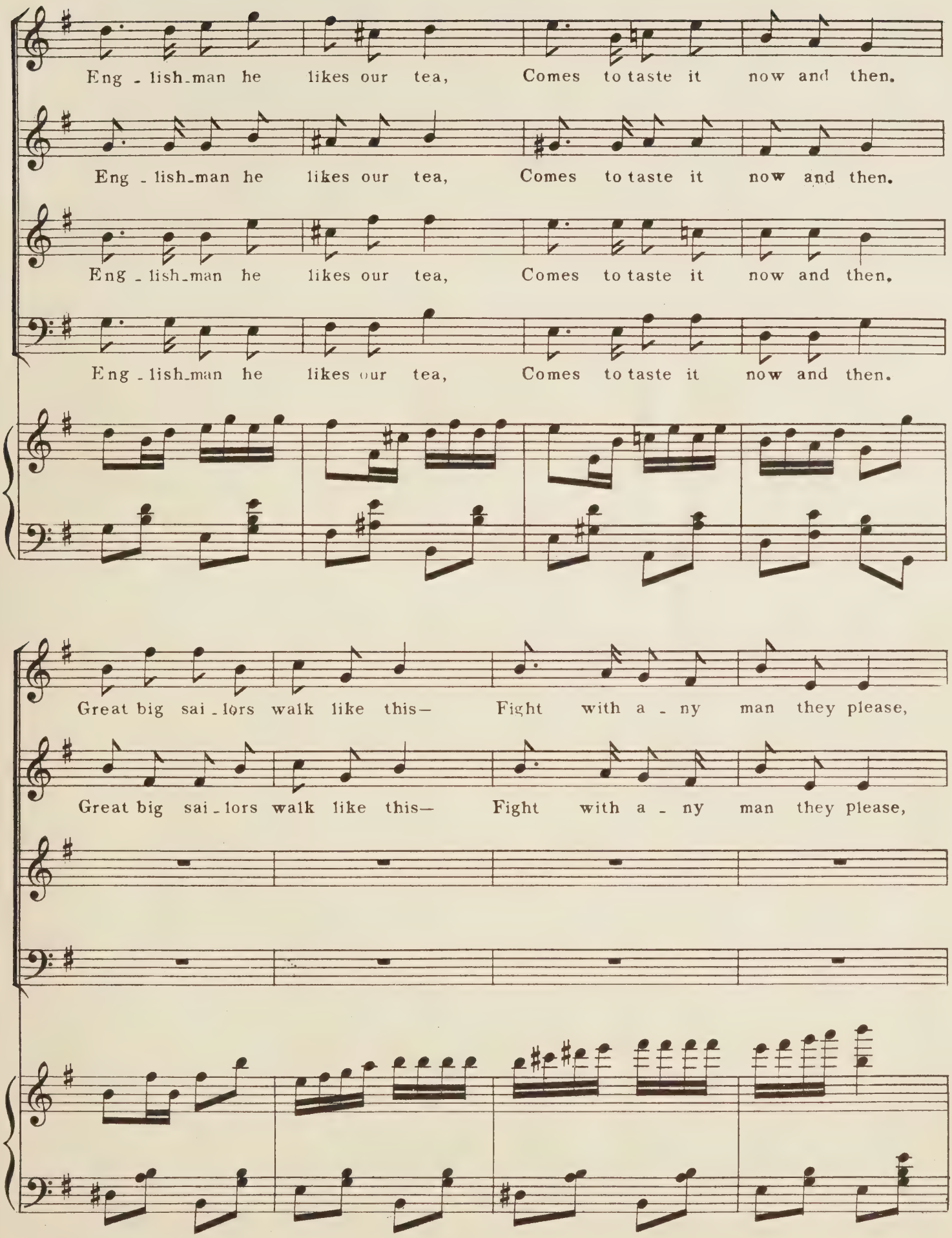
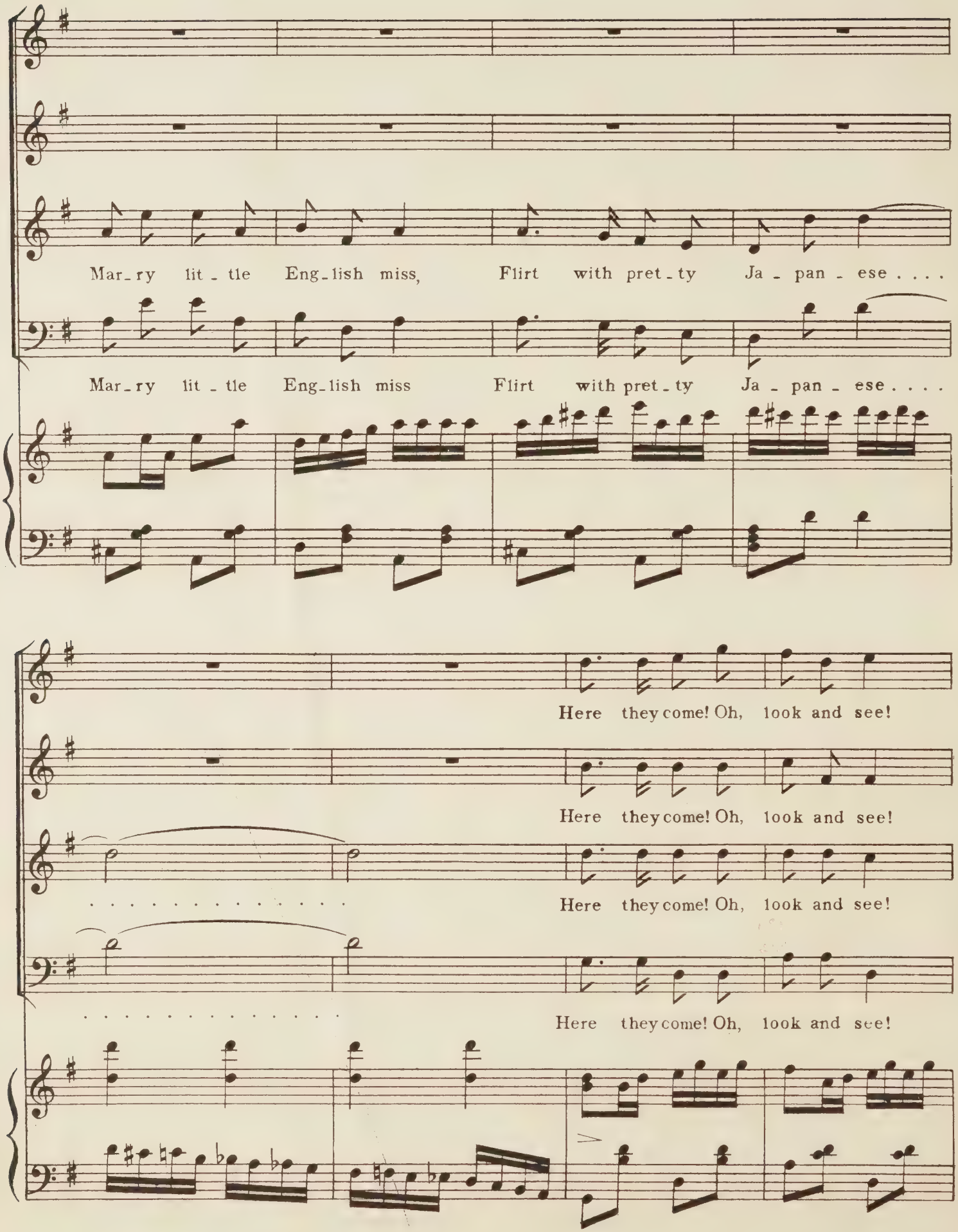
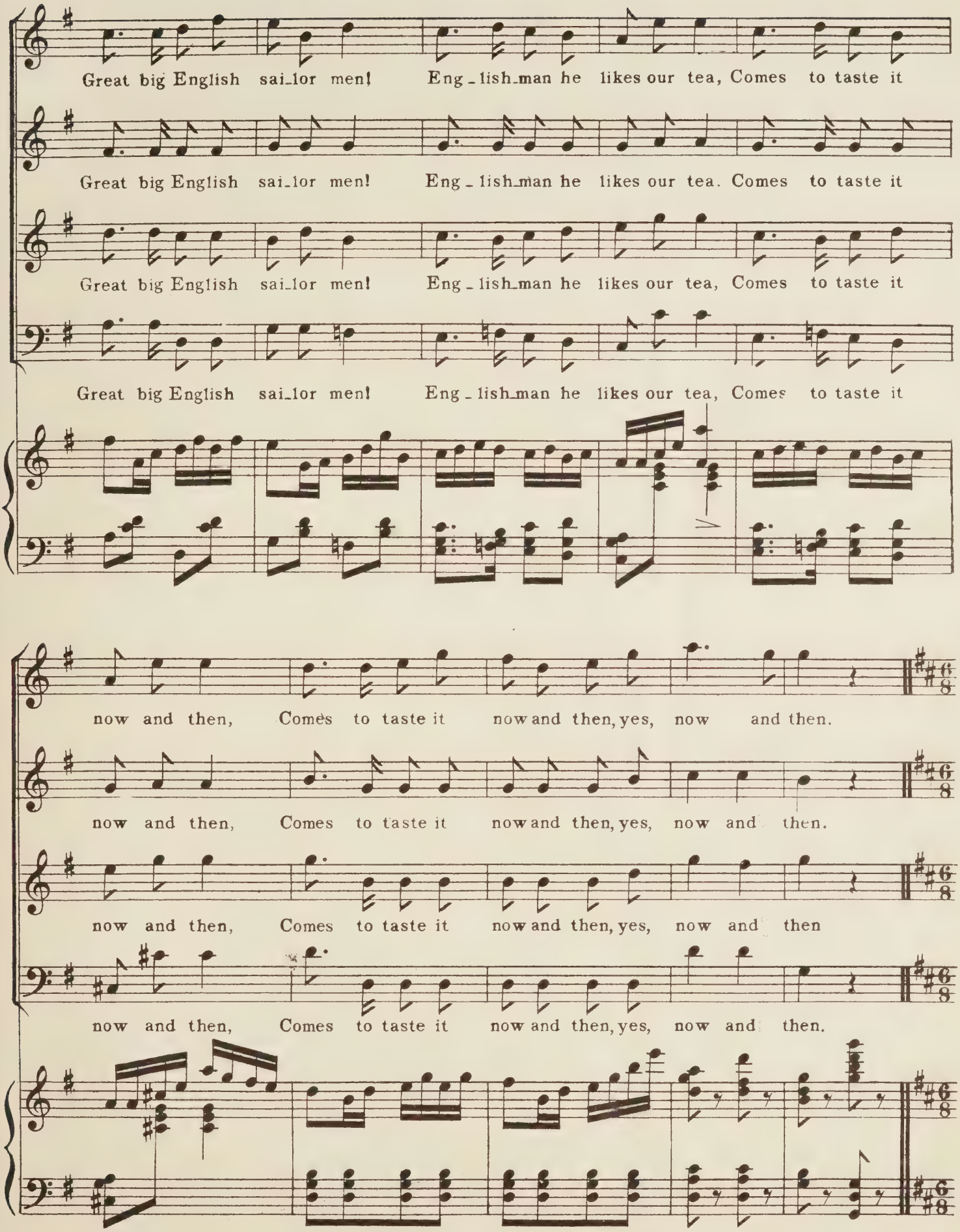
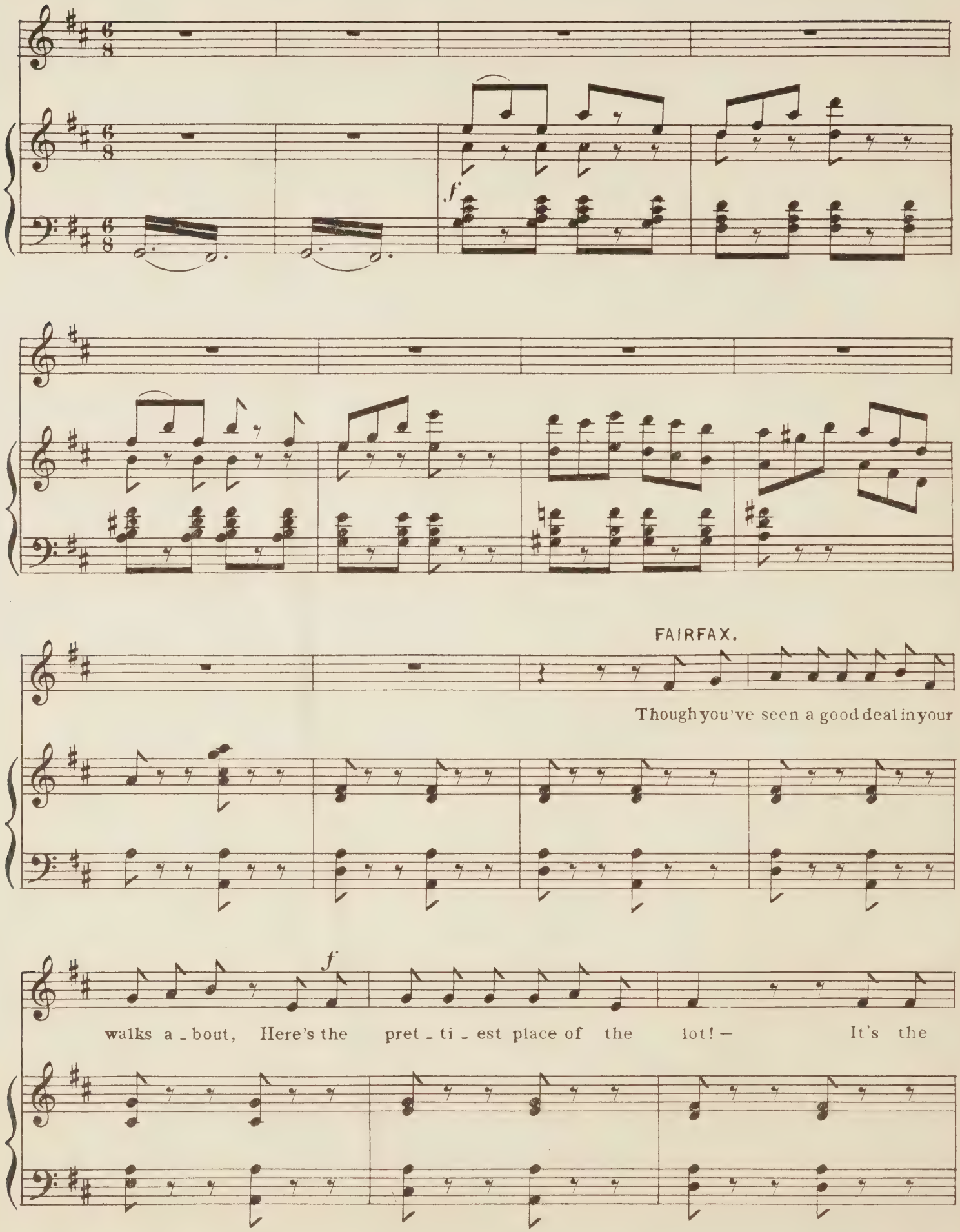

Eng - lish-man he likes our tea, Comes to taste it now and then.
Eng - lish-man he likes our tea, Comes to taste it now and then.
Eng - lish-man he likes our tea, Comes to taste it now and then.
Eng - lish-man he likes our tea, Comes to taste it now and then.
Great big sai - lors walk like this— Fight with a - ny man they please,
Great big sai - lors walk like this— Fight with a - ny man they please,


Mar_ry lit_tle Eng_lish miss, Flirt with pret_ty Ja_pan_ese....
Mar_ry lit_tle Eng_lish miss Flirt with pret_ty Ja_pan_ese....
Here they come! Oh, look and see!
Here they come! Oh, look and see!
Here they come! Oh, look and see!
Here they come! Oh, look and see!


Great big English sai_lor men! Eng_lish_man he likes our tea, Comes to taste it
Great big English sai_lor men! Eng_lish_man he likes our tea. Comes to taste it
Great big English sai_lor men! Eng_lish_man he likes our tea, Comes to taste it
Great big English sai_lor men! Eng_lish_man he likes our tea, Comes to taste it
now and then, Comes to taste it now and then, yes, now and then.
now and then, Comes to taste it now and then, yes, now and then.
now and then, Comes to taste it now and then, yes, now and then
now and then, Comes to taste it now and then, yes, now and then.


f
FAIRFAX.
Though you've seen a good deal in your
f
walks a - bout, Here's the pret - ti - est place of the lot! — It's the

tea house that ev'-ry-one talks a-bout— A de-light-ful-ly cu-ri-ous

CUNNINGHAM.

spot. Are your stories a myth and a mock-e-ry Of the

ex-cel-lent tea that they bring, Of the quaint lit-tle pie-ces of

crock-e-ry, And the gay lit-tle gei-sha who sing? . . . . . .

Oh we've heard of the frolic and fun Of those dear lit_tle Ja_pan ese

1st OFFICER.

Oh we've heard of the frolic and fun Of those dear lit_tle Ja_pan_ese

2nd OFFICER.

Oh we've heard of the frolic and fun Of those dear lit_tle Ja_pan_ese

3rd OFFICER.

Oh we've heard of the frolic and fun Of those dear lit_tle Ja_pan_ese

elves, So we thought the best thing to be done Was to come here and see for our_

elves, So we thought the best thing to be done Was to come here and see for our_

elves, So we thought the best thing to be done Was to come here and see for our_

elves, So we thought the best thing to be done Was to come here and see for our_

CHORUS.

1st SOP.

_ selves Oh they've heard of the frolic and fun. Of those dear lit_tle Ja_pan_ese

2nd SOP.

_ selves Oh they've heard of the frolic and fun. Of those dear lit_tle Ja_pan_ese

TENOR.

_ selv Oh they've heard of the frolic and fun Of those dear lit_tle Ja_pan_ese

BASS.

_ selves Oh they've heard of the frolic and fun Of those dear lit_tle Ja_pan_ese

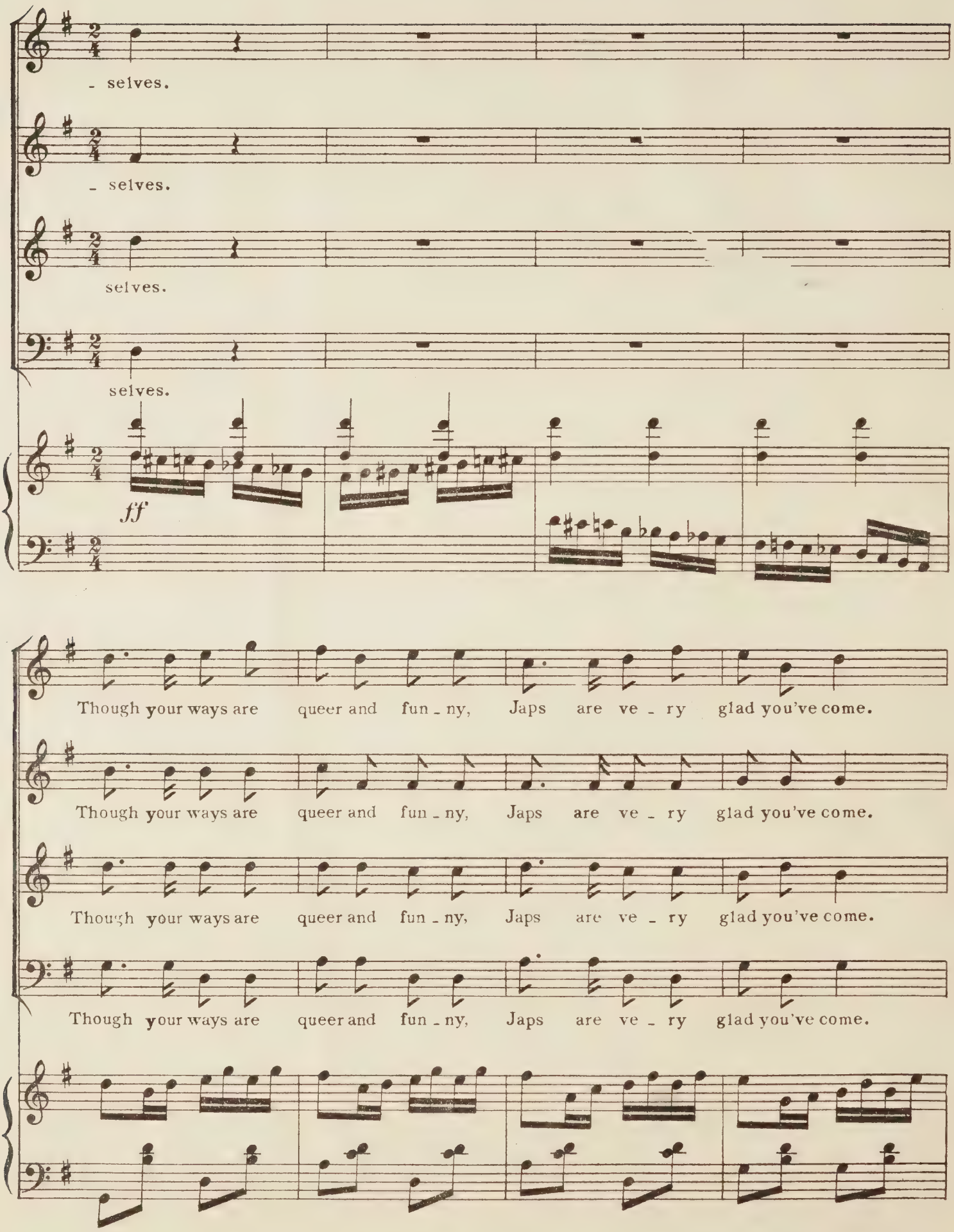
f 8va

elves, So they thought the best thing to be done Was to come here and see for them _

elves, So they thought the best thing to be done Was to come here and see for them _

elves, So they thought the best thing to be done Was to come here and see for them _

elves, So they thought the best thing to be done Was to come here and see for them _


- selves.
- selves.
selves.
selves.
ff
Though your ways are queer and fun - ny, Japs are ve - ry glad you've come.
Though your ways are queer and fun - ny, Japs are ve - ry glad you've come.
Though your ways are queer and fun - ny, Japs are ve - ry glad you've come.
Though your ways are queer and fun - ny, Japs are ve - ry glad you've come.

Eng - lish-man has lots of mo - ney, Eng - lish-man will spare us some,

Eng - lish-man has lots of mo - ney, Eng - lish-man will spare us some,

Eng - lish-man has lots of mo - ney, Eng - lish-man will spare us some,

Eng - lish-man has lots of mo - ney, Eng - lish-man will spare us some,

Pret - ty geis - ha will a - muse, Dance or song she won't re - fuse.

Pret - ty geis - ha will a - muse, Dance or song she won't re - fuse.

Pret - ty geis - ha will a - muse, Dance or song she won't re - fuse.

Pret - ty geis - ha will a - muse, Dance or song she won't re - fuse.

Great big Eng - lish sai - lors, please, Try our tea - pot Jap - an - ese,

Great big Eng - lish sai - lors, please, Try our tea - pot Jap - an - ese,

Great big Eng - lish sai - lors, please, Try our tea - pot Jap - an - ese,

Great big Eng - lish sai - lors, please, Try our tea - pot Jap - an - ese,

Sai - lors please oh try our tea - pot Jap - an - ese.

Sai - lors please oh try our tea - pot Jap - an ese.

Sai - lors please oh try our tea - pot Jap - an - ese.

Sai - lors please oh try our tea - pot Jap - an - ese.

p

dim.

pp

8va

dim.

No. 3. SONG.– (FAIRFAX & OFFICERS.) "JACK'S THE BOY."

COMPOSED BY
LIONEL MONCKTON.

Allegro moderato.

PIANO.

f

mf

Of all the lads that be There is on_ly one for me. And his home is on the waters deep and blue;..... But a friend he'll ne_ver lack, For the world's in love with Jack,–He's the smartest and the best of fel_lows too!..... So his

When Jack has got his pay He's the gay_est of the gay. For the mo_ney in his pocket burns a hole,..... And he's ne_ver happy quite Till he's spent it left and right–Like a jo_vi_al and careless hearted soul..... Tho' he's

p

f

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hand we like to grip As he goes a-board his ship, While the
ve - ry far from shy When a pret - ty girl is by, Yet a

p

girls are fit to break their pret - ty hearts..... For he
lad may sure - ly "kiss and ne - ver tell!"..... And when

cres. *rall* - - *en* - -

loves them by the score When he gai - ly comes a-shore, And they're
du - ty calls him back, Taut and trim goes Jol - ly Jack To the

cres. *rall* - - *en* - -

f tan - - - *do* *rit.*

sad when their Jack de - - parts!.....
ship that he loves so well!.....

f tan - - - *do* *dim. e rit.*

mf *a tempo* *crescendo*

Jack's the boy for work! Jack's the boy for play! Jack's the lad, When girls are sad, To

p *a tempo* *crescendo*

f

kiss the tears a_way! Ah! Hard as nails - afloat; best of friends ashore;

f *dim.*

cres. 1º *f* 2º

Jack a_hoy! You're just the boy That all our hearts adore! all our hearts adore!

cres. *f* *cres.*

Repeat *f* D.C.

3º 4º

all our hearts a_dore! all our hearts a_dore!

Repeat *f* Fine.

No. 4. SONG— (CUNNINGHAM.) "THE DEAR LITTLE JAPPY-JAP-JAPPY."

Moderato.

PIANO.

CUN.

1. There came to the land of Ja - - - pan—. . . . . To the
2. They walk'd in the shade of the trees . . . . . In the
3. So Jack has de - part - ed in doubt . . . . . From that

CUN.

sea - port of fair Na - ga - - sa - ki. . . . . From an is - land a - far Such a
gar - dens of fair Na - ga - - sa - ki, ... And her cheeks they were pink At the
mai - den of fair Na - ga - - sa - ki; . . . . . Though he wept and he sigh'd At the

CUN.

jol - ly Jack Tar, With his horn - pipe, his grog and his bac - cy . . . . . Now it
nau - ti - - cal wink, And the ma - ri - time man - ners of Jac - ky! . . . . Though the
loss of a bride Till the cap - tain and crew thought him crac - ky . . . . . And he

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CUN.

chanc'd that he pick'd up a fan . . . . . For a dear lit - tle Ja - pan - ese
tar could-n't speak Ja - pan - ese, ... Yet in Eng - lish he ask'd her to
vows, as he cruis - es a - - bout. . . . . (Though by les - sons and books as a

CUN.

par - ty, . . . And he turn'd her young head When he gal - lant - ly said, "You're a
mar - ry; . . . Then she crept to his side, And her fan o - pen'd wide, As she
rule bored). . That all sea - men A. B.s Should be taught Ja - pan - ese By a

CUN.

trim lit - tle ves - sel my hear - ty!" So that dear lit - tle Jap - py - Jap -
mur - mur'd, *"Hai! Ka - shi - ko - - ma - ri!"* But he knew not a scrap - py - scrap -
ra - ther too li - be - ral School Board! But that dear lit - tle Jap - py - Jap -

CUN.

Jap - py . . . . . Set her smart lit - tle cap - py - cap - cap - py . . . . . At the
scrap - py . . . . . Of the lan - guage of Jap - py - Jap - Jap - py! . . . . Had she
Jap - py, ... She has fill'd up the gap - py - gap - gap - py, ... And has

UN.

rall: *a tempo.*

jol - ly Jack Tar From the is - land a - far In the west of the map - py - map -
told him to go— With a Ja - pan - ese "No!"— Or with "Yes!" made him hap - py - hap -
cho - sen in - stead To be hap - pi - ly wed To a Ja - pan - ese chap - py - chap -

rall: *a tempo.*

CEISHA.

CUN.

map - py! So that dear lit - tle Jap - py - Jap - Jap - py . . . . . Set her
hap - py? But he knew not a scrap - py - scrap - scrap - py . . . . . Of the
chap - py! But that dear lit - tle Jap - py - Jap - Jap - py, ... She has

CUNNINGHAM.

CEI.

smart lit - tle cap - py - cap - cap - py . . . . . At the jol - ly Jack Tar From the
lan - guage of Jap - py - Jap - Jap - py! . . . . Had she told him to go— With a
fill'd up the gap - py - gap - gap - py, ... And has cho - sen in - stead To be

(ALL TOGETHER.)

CUN.

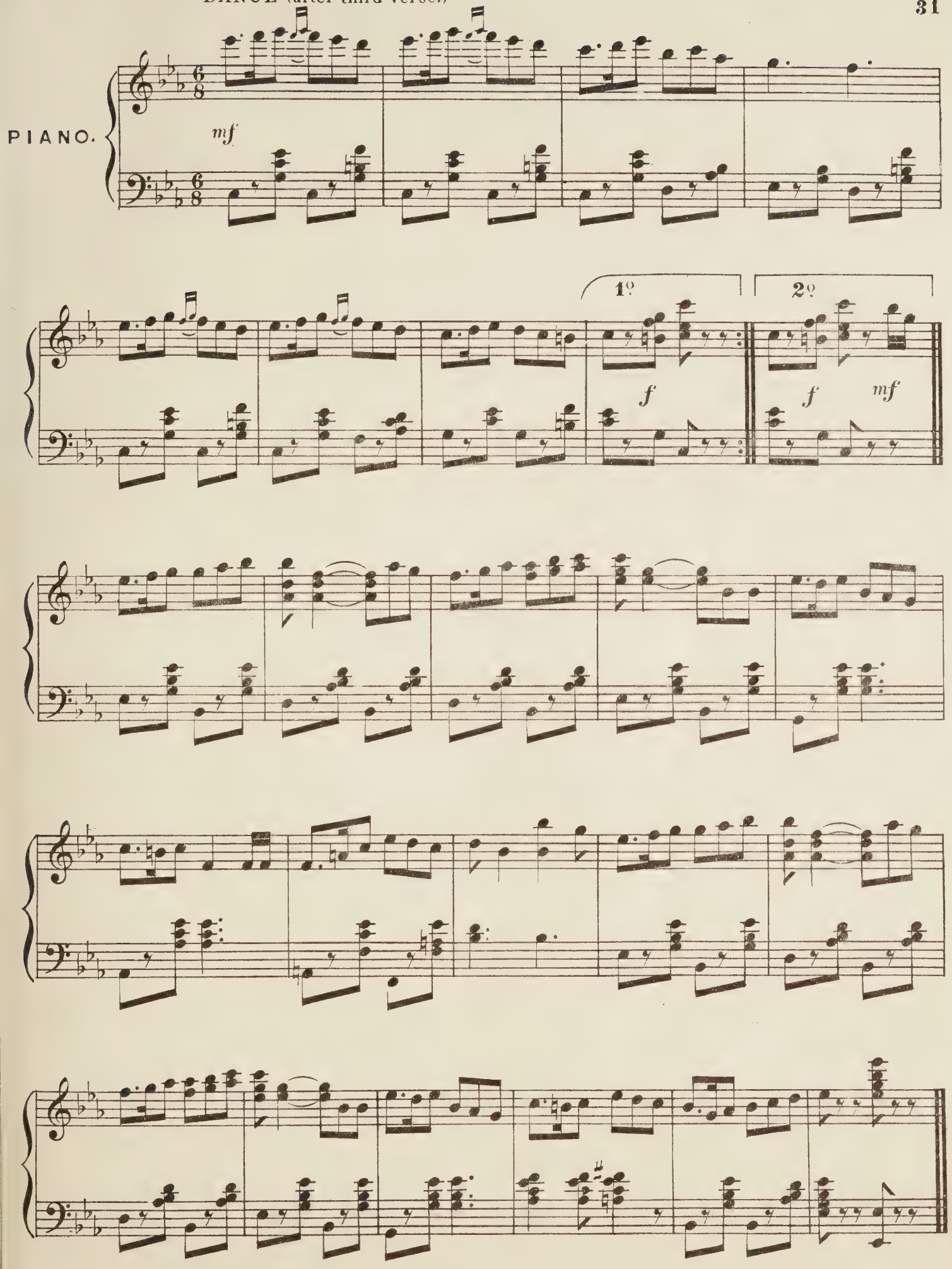
rall: *a tempo.*

is - land a - far In the west of the map - py - map - map - py!
Ja - pan - ese "No!"— Or with "Yes!" made him hap - py - hap - hap - py?
hap - pi - ly wed To a Ja - pan - ese chap - py - chap - chap - py!

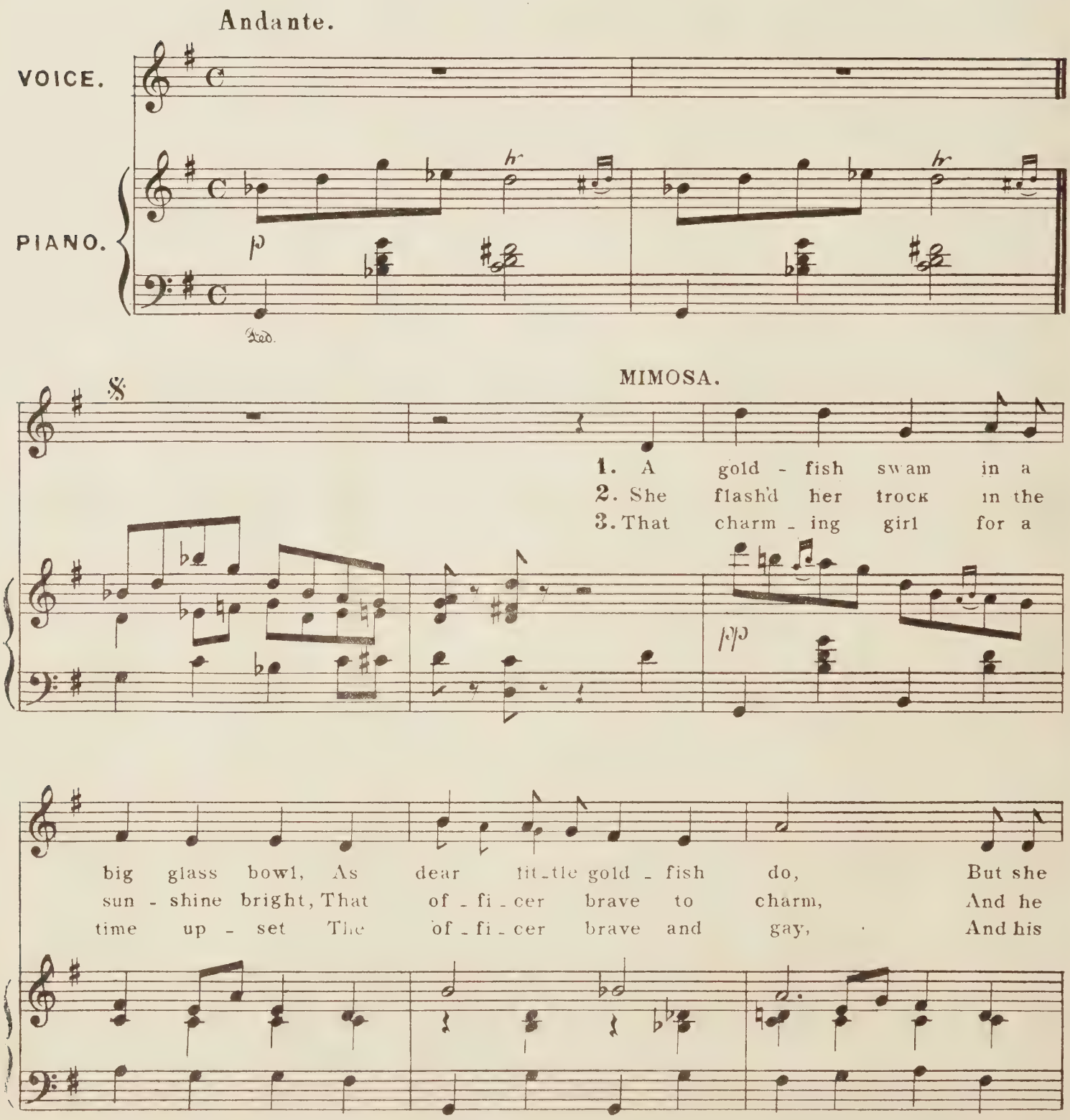
D.C

DANCE (after third verse.)

PIANO.



No. 5. SONG.— "THE AMOROUS GOLDFISH."



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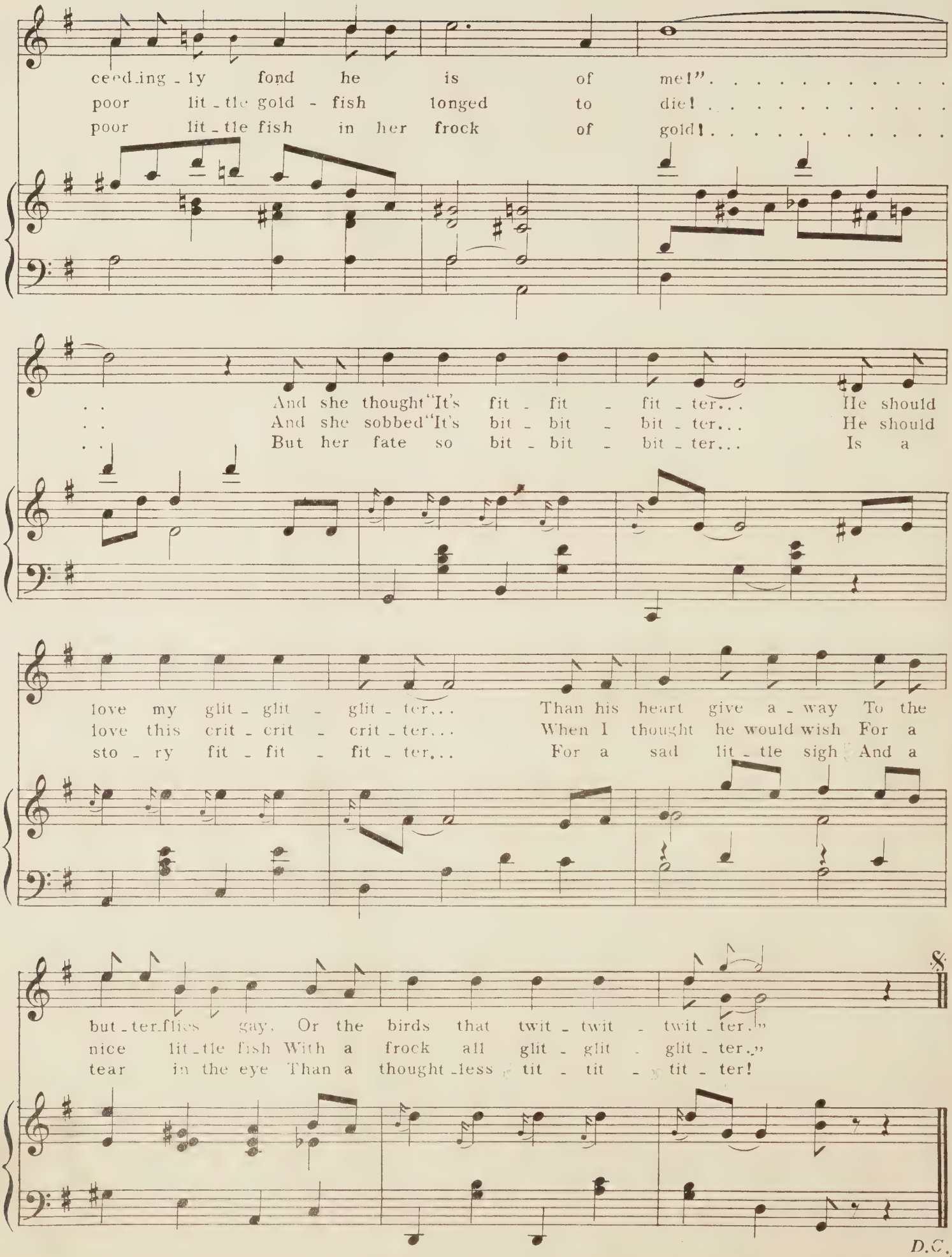
loved with the whole of her heart and soul. An of-fi-cer brave from the
vowed she was quite a de-light-ful sight, So her spirits were gay till he
sad lit-tle pet he con-trived to for-get, For with never a crumb did he

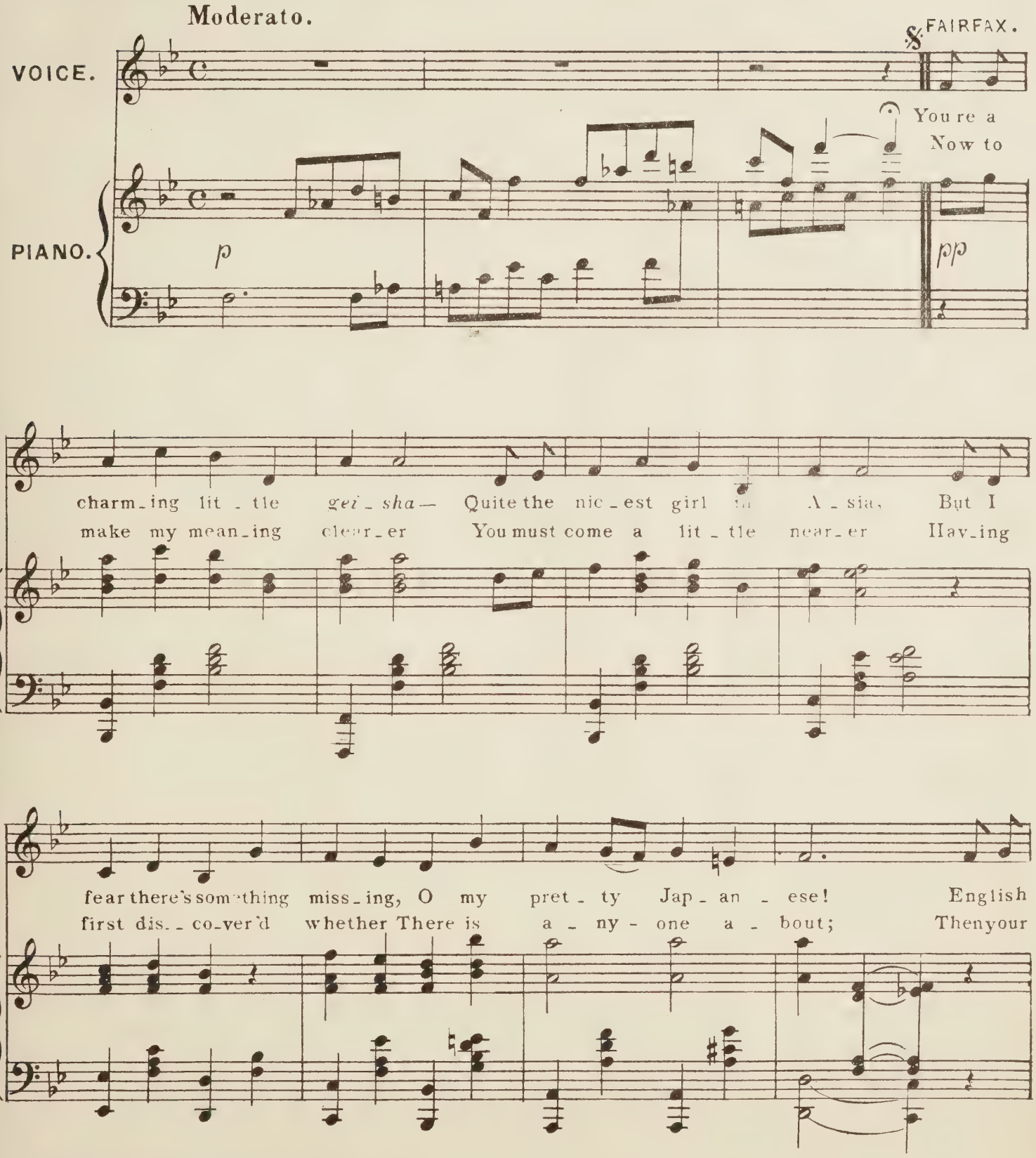
o-cean wave, And she thought that he loved her too! Her
came one day With a girl on his stal-wart arm! In
chance to come, So the gold-fish pined a-way! Un-

small in-side he dai-ly fed With crumbs of the best di-
whis-pers low they talked of love He begged for a rose and a
-til at last some care-less soul With a smash knock'd o-ver the

gest-ive bread, "This kind at-ten-tion proves," said she, "How ex-
worn out glove; But when they kissed a fond good-bye, The
big glass bowl, And there on the car-pet, dead and cold, Lay the


ceed_ing_ly fond he is of me!" . . . . . .
poor lit_tle gold - fish longed to die! . . . . . .
poor lit_tle fish in her frock of gold! . . . . . .
. . And she thought "It's fit - fit - fit - ter... He should
. . And she sobbed "It's bit - bit - bit - ter... He should
. . But her fate so bit - bit - bit - ter... Is a
love my glit - glit - glit - ter... Than his heart give a - way To the
love this crit - crit - crit - ter... When I thought he would wish For a
sto - ry fit - fit - fit - ter... For a sad lit - tle sigh And a
but_ter_flies gay, Or the birds that twit - twit - twit - ter."
nice lit_tle fish With a frock all glit - glit - glit - ter."
tear in the eye Than a thought_less tit - tit - tit - ter!
D.C.

Nº 6. KISSING DUET.— (MIMOSA & FAIRFAX.)



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French and Ger_man miss_es Do not ask me what a kiss is— They are
face half-shy_ly rais_ing Till your eyes in *his* are gaz_ing, Place your

MIMOSA.

più mosso

all ex_pert at kiss_ing. Will you teach me, if you please? I be_
pret_ty lips to_ge_ther In a dain_ty lit_tle pout. (MIM.) If a

più mosso

_lieve I'm quick and cle_ver, And I pro_mise I'll en_dea_vour In the
smile my cheeks should dim_ple, It's be_cause it's all so sim_ple! Why of

task to do you cre_dit If your pu_pil I may be! O my
such a tame pro_ceed_ing Should you make so great a fuss? It's a

accell.

sai - lor bright and breez - y, Is it dif - fi - cult or ea - sy?— Is it
farce ab - surd - ly hol - low - But per - haps there's more to fol - low? For in -

accell.

FAIRFAX.

nice— or shall I dread it? On - ly wait and you shall see!
- struc - tion I am plead - ing!— And I give it to you— thus! *(Kisses her.)*

poco rall.

Ped:

MIMOSA.

a tempo poco meno mosso.

FAIRFAX.

I am half a - fraid to try— Then the task we won't pur -
It has charms I can't ex - plain— Which you ne - ver knew be -

rall.

a tempo poco meno mosso.

MIMOSA.

FAIRFAX.

- sue. Shall I like it by - and - by? It's ob - ject - ed to by few!
- fore! Teach me once, just once a - gain! Pret - ty pu - pils I a dore.

pp

MIMOSA. *Più mosso.*

Lit - tle mai - den, Won - der - la - den, Ev' - ry
Lit - tle mai - den, Won - der - la - den, Ev' - ry

FAIRFAX.

Lit - tle mai - den, Won - der - la - den, Ev' - ry
Lit - tle mai - den, Won - der - la - den, Ev' - ry

Più mosso.

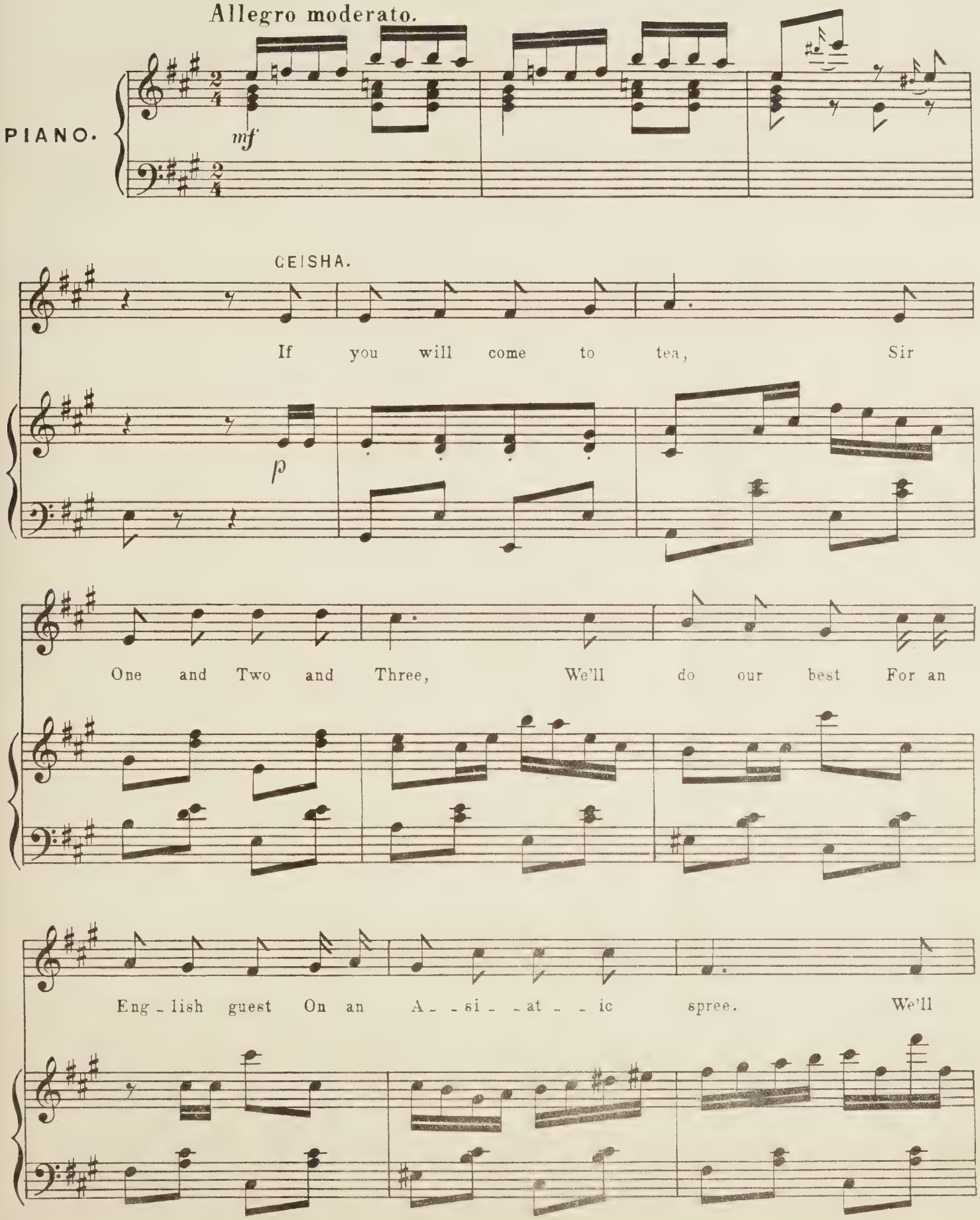
M

day learns some - thing new.
day learns some - thing more.

F

day learns some - thing new.
day learns some - thing more. *Presto.*

No. 7. CONCERTED PIECE—"IF YOU WILL COME TO TEA."



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dance and sing for you Our re - per - to - ry

through, And show you then, You of - fi - cer - men, What

smart lit - tle girls can do, ...

. . . What smart lit - tle girls can do! . . . . . .

. . . For you're all so bright and bree_zy– O! That we're sure to find it ea_sy– O! To

For you're all so bright and bree_zy– O! That we're sure to find it ea_sy– O! To

For you're all so bright and bree_zy– O! That we're sure to find it ea_sy– O! To

tease 'e O! And please 'e O! With our an_tics Jap_an_ese_y O! . . . .

tease 'e O! And please 'e O! With our an_tics Jap_an_ese_y O! . . . .

tease 'e O! And please 'e O! With our an_tics Jap_an_ese_y O! . . . .

OFFICERS.

We are

We are

We are

To tease 'e O! And

To tease 'e O! And

To tease 'e O! And

sai_lors bright and bree_zy O! And we're sure to find it ea_sy O! To tease 'e O! And

sai_lors bright and bree_zy O! And we're sure to find it ea_sy O! To tease 'e O! And

sai_lors bright and bree_zy O! And we're sure to find it ea_sy O! To tease 'e O! And

please 'e O! With our antics Jap_an_ese_y, With our antics Japan_ese_y O! . . . .

please 'e O! With our antics Jap_an_ese_y, With our antics Japan_ese_y O! . . . .

please 'e O! With our antics Jap_an_ese_y, With our antics Japan_ese_y O! . . . .

please 'e O! With your antics Jap_an_ese_y, With your antics Japan_ese_y O! . . . .

please 'e O! With your antics Jap_an_ese_y, With your antics Japan_ese_y O! . . . .

please 'e O! With your antics Jap_an_ese_y, With your antics Japan_ese_y O! . . . .

OFFICERS.

Of

mf *p*

course we'll come in - side, For none of us have tried How

dance and song With a fine Souchong Are ef - - fec - tive - ly al - - lied. But

if you've spo - ken true, We'll quick - ly prove to you What

sai_lors three Of the Queen's Na_vee For good lit_tle girls will do, ...

. . . . . For good lit_tle girls will do.

. . . We are sai_lors bright and bree_zy O! So of

We are sai_lors bright and bree_zy O! So of

We are sai_lors bright and bree_zy O! So of

course we find it ea - - sy O! To tease 'e O! And

course we find it ea - - sy O! To tease 'e O! And

course we find it ea - - sy O! To tease 'e O! And

For you're

For you're

For you're

squeeze 'e O! Lit - tle Mis - - sy Jap - - an - - ese - - y O! . . . . . .

squeeze 'e O! Lit - tle Mis - - sy Jap - - an - - ese - - y O! . . . . . .

squeeze e O! Lit - tle Mis - - sy Jap - - an - - ese - - y O! . . . . . .

all so bright and bree_zy O! That we're sure to find it ea_sy O! To

all so bright and bree_zy O! That we're sure to find it ea_sy O! To

all so bright and bree_zy O! That we're sure to find it ea_sy O! To

To

To

To

tease 'e O! And please 'e O! With our an_tics Jap_an_ese_y, With our

tease 'e O! And please 'e O! With our an_tics Jap_an_ese_y, With our

tease 'e O! And please 'e O! With our an_tics Jap_an_ese_y, With our

tease 'e O! And squeeze 'e O! Lit_tle Mis_sy Jap_an_ese_y, Lit_tle

tease 'e O! And squeeze 'e O! Lit_tle Mis_sy Jap_an_ese_y, Lit_tle

tease 'e O! And squeeze 'e O! Lit_tle Mis_sy Jap_an_ese_y, Lit_tle

an - - tics Jap - an - - ese - - - y O! . . . . . .

an - - tics Jap - an - - ese - - - y O! . . . . . .

an - - tics Jap - an - - ese - - - y O! . . . . . .

Mis - - sy Jap - an - - ese - - - y O! . . . . . .

Mis - - sy Jap - an - - ese - - - y O! . . . . . .

Mis - - sy Jap - an - - ese - - - y O! . . . . . .

DANCE.

pp

cresc: - - - - - - - - - *f*

No. 8. CHORUS OF LAMENTATION.

Lento.

PIANO.

CHORUS.

Oh, will they sell our mas_ter up, Or take him off to gaol, And

Oh, will they sell our mas_ter up, Or take him off to gaol, And

Oh, will they sell our mas_ter up, Or take him off to gaol, And

Oh, will they sell our mas_ter up, Or take him off to gaol, And

dim:

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on the tea - house plaster up The no _ ti _ ces of sale? What _

on the tea - house plaster up The no _ ti _ ces of sale? What _

on the tea - house plaster up The no _ ti _ ces of sale? What _

on the tea - house plaster up The no _ ti _ ces of sale? What _ e _ ver

_ e _ ver will be _ come of us If this should come to pass? It's

_ e _ ver will be _ come of us If this should come to pass? It's

_ e _ ver will be _ come of us If this should come to pass? It's

will be _ come of us If this should come to pass? It's

bound to ru - in some of us! A - las, a - las, a - las, a -

bound to ru - in some of us! A - las, a - las, a - las, a -

bound to ru - in some of us! A - las, a - las, a - las, a -

bound to ru - in some of us! A - las, a - las, a - las, a -

- las, a - - las, a - las, a - - las!

- las, a - - las, a - las, a - - las!

- las, a - - las, a - las, a - - las!

- las, a - - las, a - las, a - - las!

GEISHA *(sobbing.)*

Here's a dreadful blow, oh, oh! Fill - ing us with woe, oh, oh!

Here's a dreadful blow, oh, oh! Fill - ing us with woe, oh, oh!

How could Geisha know oh, oh! Fate would treat them so? oh, oh!

How could Geisha know oh, oh! Fate would treat them so? oh, oh!

Ped.

Pret - ty fa - ces show Tears that fast - er flow.

Pret - ty fa - ces show Tears that fast - er flow.

Oh, oh! Oh, oh!

Oh, oh! Oh, oh!

Oh, oh! Oh, oh!

Oh, oh! Oh, oh!

Please at pri - ces low, Do not let us go, Oh,

Please at pri - ces low, Do not let us go, Oh,

Oh, oh! Oh,

Oh, oh! Oh,

Oh, oh! Oh,

Oh, oh! Oh,

oh! Here's a dreadful blow, oh, oh! Fill - ing us with

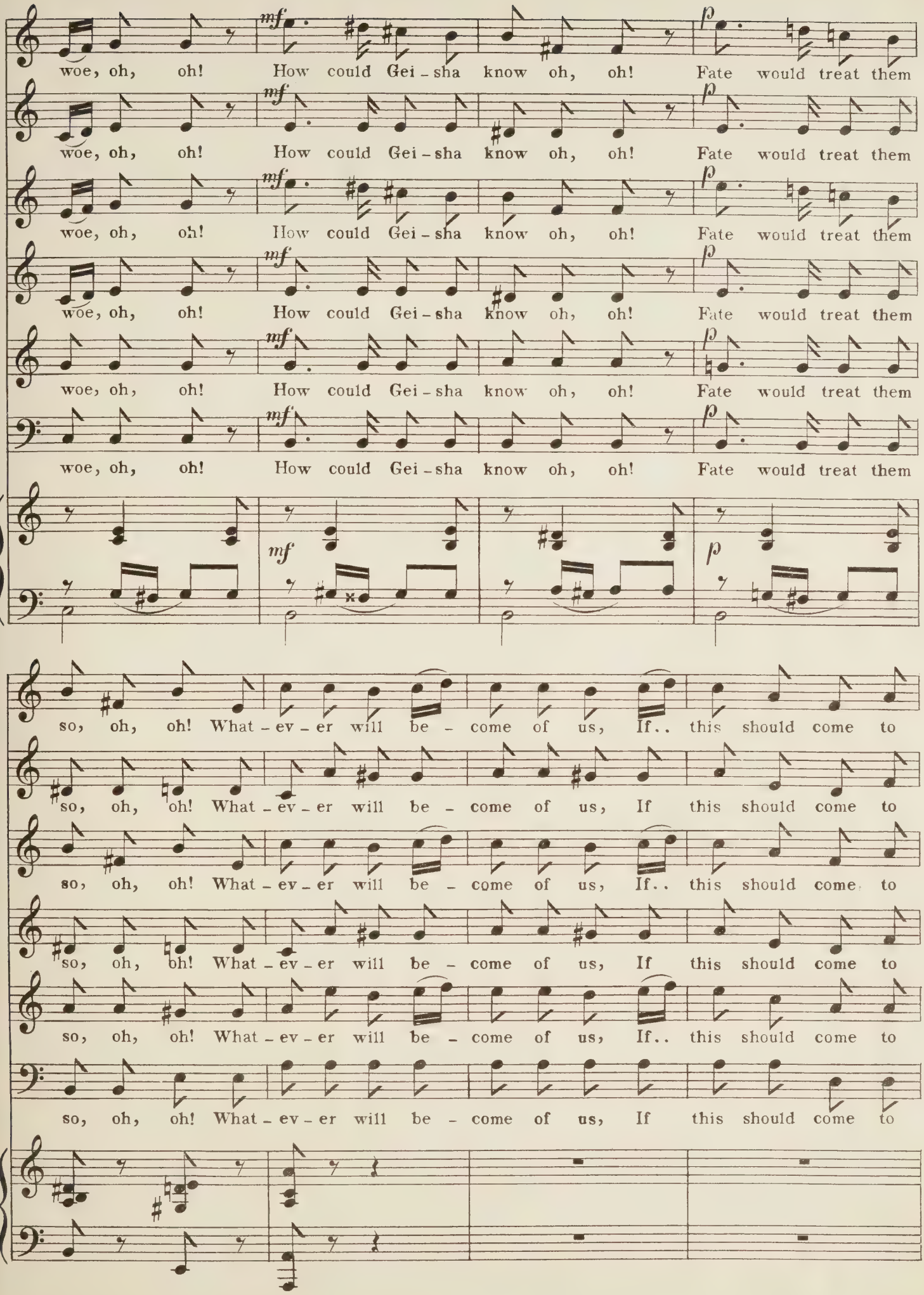
oh! Here's a dreadful blow, oh, oh! Fill - ing us with

oh! Here's a dreadful blow, oh, oh! Fill - ing us with

oh! Here's a dreadful blow, oh, oh! Fill - ing us with

oh! Here's a dreadful blow, oh, oh! Fill - ing us with

oh! Here's a dreadful blow, oh, oh! Fill - ing us with


mf
p
woe, oh, oh! How could Gei - sha know oh, oh! Fate would treat them
so, oh, oh! What - ev - er will be - come of us, If.. this should come to
so, oh, oh! What - ev - er will be - come of us, If this should come to

pass? It's bound to ru - in some of us, A - - las, a - las, a -

pass? It's bound to ru - in some of us, A - - las, a - las, a -

pass? It's bound to ru - in some of us, A - - las, a - las, a -

pass? It's bound to ru - in some of us, A - - las, a - las, a -

pass? It's bound to ru - in some of us, A - - las, a - las, a -

pass? It's bound to ru - in some of us, A - - las, a - las, a -

- las!

- las!

- las!

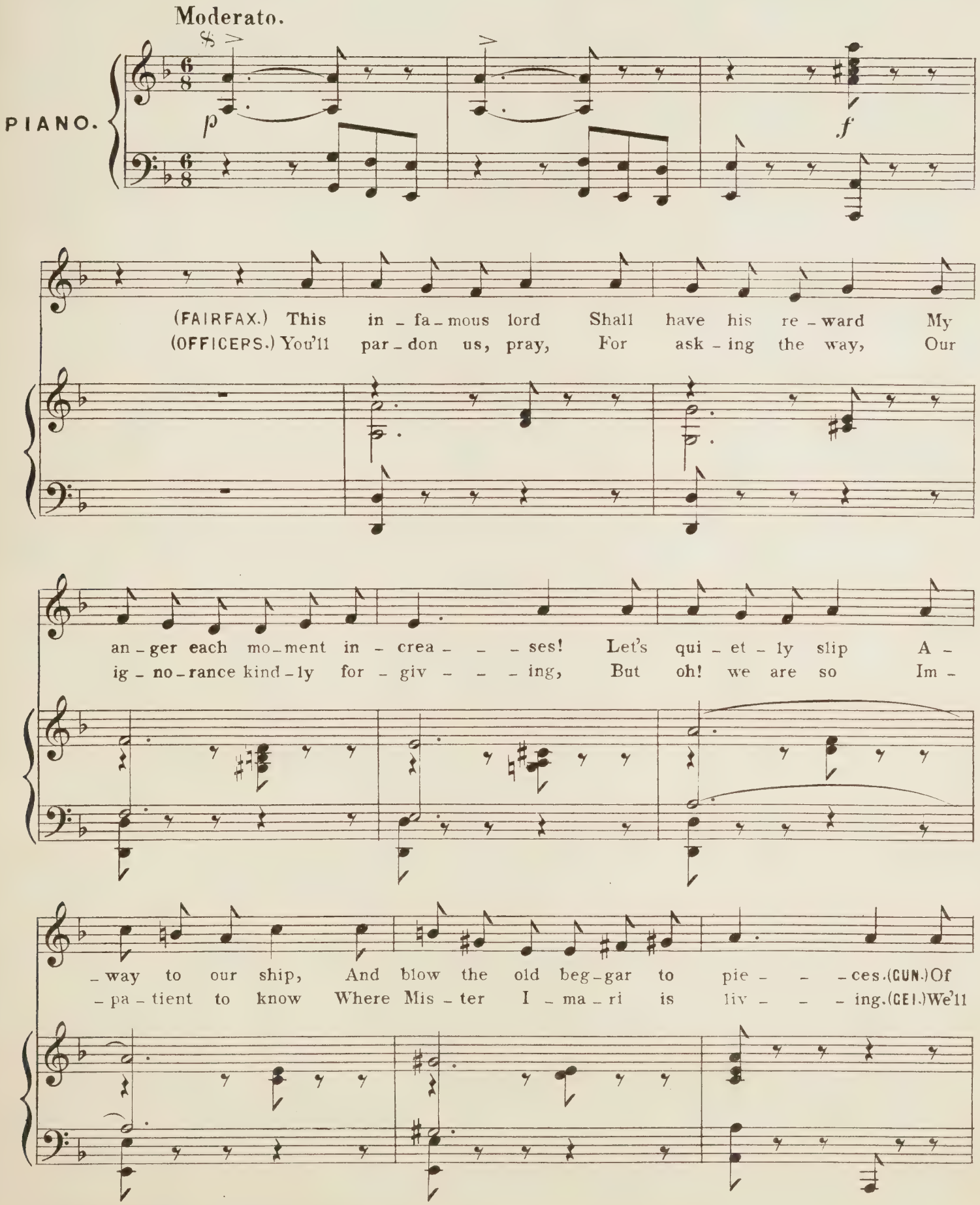
- las!

- las!

- las!

dim:

No. 9. CONCERTED PIECE—"WE'RE GOING TO CALL ON THE MARQUIS."



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course to bom-bard A fel-low's back yard Is jol-ly good fun, but you'll
show you the road To reach his a-bode, De-light-ed your fa-vour at

rue it! You'd bet-ter in-stead Try punching his head. (GIRLS.) We'd
earn-ing. Sim-pli-ci-ty quite, Keep well to the right, And

like to be there while you do it!
care-ful-ly look for a turn-ing.

pp *cresc:*

ALL.

We're

ff *pp* *pp*

ALL.

go_ing to call on the Mar_ _quis To pay off a nice lit_tle score And

ALL

won't he be chat_ty When rat - a - tat tat_ty We knock at his dig_ni_fied door? We've

ALL.

something to say to the Mar_ _quis, It's something too funny to miss, For

ALL

af_ter pooh-poohing All how-do-you-doing We're go_ing to say it like this!—

1º

D.C.

2º CHORUS.

We're go_ing to call on the Mar_quis To pay off a nice lit_tle score, And

We're go_ing to call on the Mar_quis To pay off a nice lit_tle score, And

We're go_ing to call on the Mar_quis To pay off a nice lit_tle score, And

We're go_ing to call on the Mar_quis To pay off a nice lit_tle score, And

ff

won't he be chat_ty When rat - a - tat_tat_ty We knock at his dig_ni_fied door. We've

won't he be chat_ty When rat - a - tat_tat_ty We knock at his dig_ni_fied door. We've

won't he be chat_ty When rat - a - tat_tat_ty We knock at his dig_ni_fied door. We've

won't he be chat_ty When rat - a - tat_tat_ty We knock at his dig_ni_fied door. We've

something to say to the Mar - quis, It's something too fun-ny to miss For

something to say to the Mar - quis, It's something too fun-ny to miss For

something to say to the Mar - quis, It's something too fun-ny to miss For

something to say to the Mar - quis, It's something too fun-ny to miss For

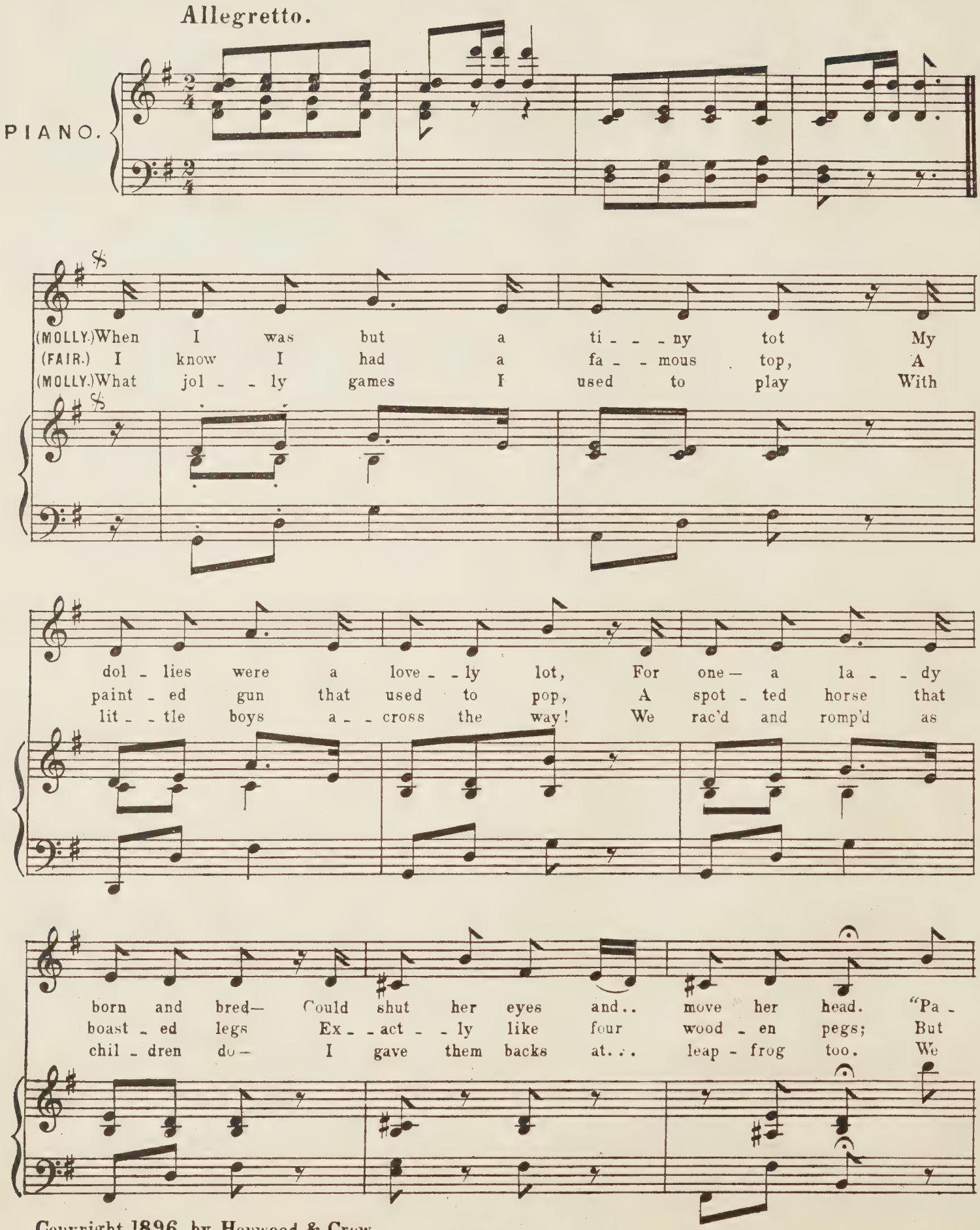
af-ter pooh-poohing All how-do-you-do-ing We're go-ing to say it like this!

af-ter pooh-poohing All how-do-you-do-ing We're go-ing to say it like this!

af-ter pooh-poohing All how-do-you-do-ing We're go-ing to say it like this!

af-ter pooh-poohing All how-do-you-do-ing We're go-ing to say it like this!

No. 10. TOY DUET.—(MOLLY & FAIRFAX.)



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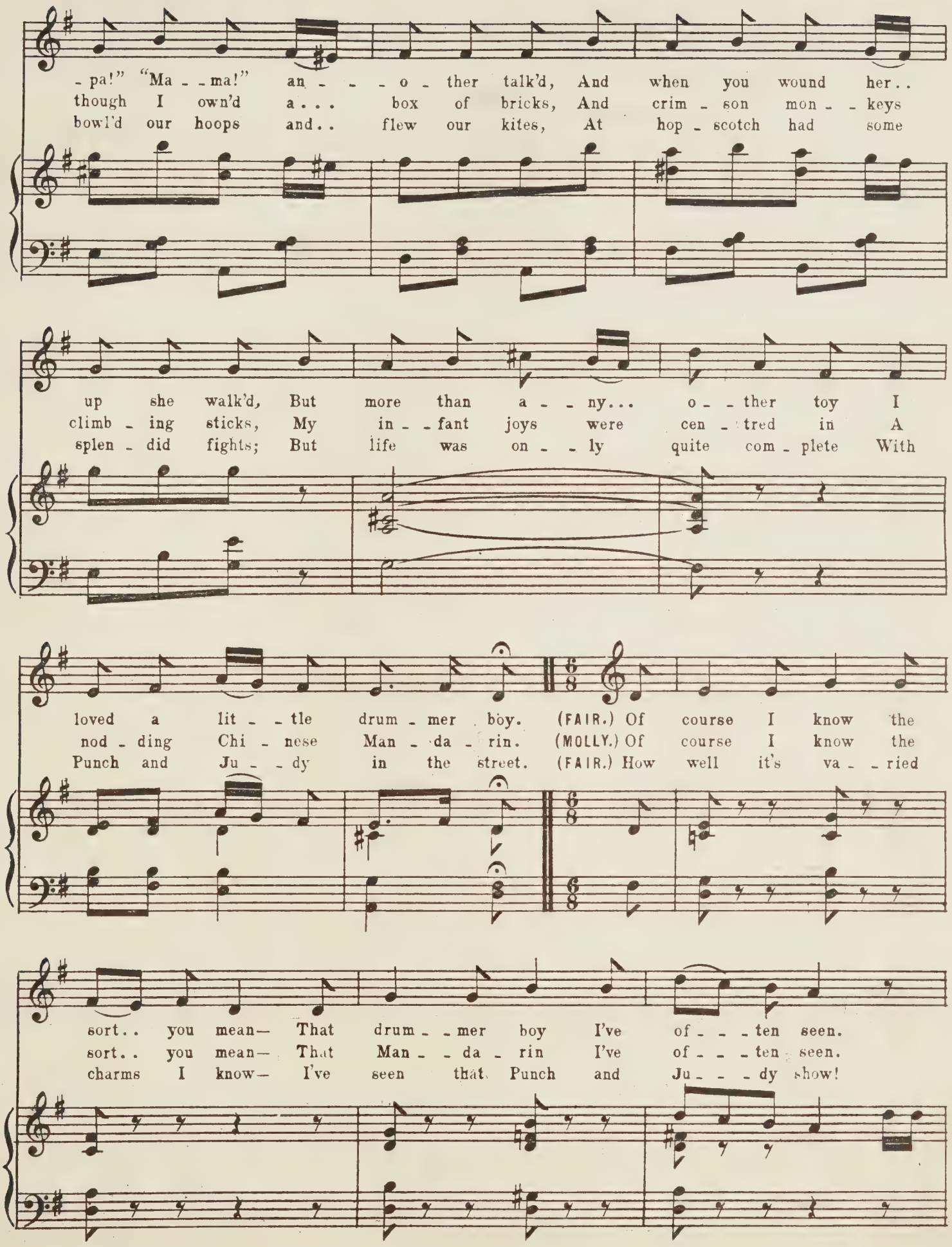

-pa!" "Ma - - ma!" an - - - o - ther talk'd, And when you wound her..
though I own'd a... box of bricks, And crim - son mon - - keys
bowl'd our hoops and.. flew our kites, At hop - scotch had some
up she walk'd, But more than a - - ny... o - - ther toy I
climb - ing sticks, My in - - fant joys were cen - tred in A
splen - did fights; But life was on - - ly quite com - plete With
loved a lit - - tle drum - mer boy. (FAIR.) Of course I know the
nod - ding Chi - nese Man - da - rin. (MOLLY.) Of course I know the
Punch and Ju - - dy in the street. (FAIR.) How well it's va - - ried
sort.. you mean— That drum - - mer boy I've of - - - ten seen.
sort.. you mean— That Man - - da - rin I've of - - - ten seen.
charms I know— I've seen that Punch and Ju - - - dy show!

(MOLLY.) For he
(FAIR.) For his
(MOLLY.) Mis - ter

beats a fee - - ble *rum* - ti - tum - tum When he hits his lit - - tle
bells will tin - - kle *ring* - a - ding - ding, While his head he'll grave - - ly
Punch comes up with *root* - i - toot - toot, To the ba - - by he's a

drum - ti - tum - tum, And his arms seem ra - - ther *numb* - ti - tum - tum As they
swing - a - ding - ding, And his hands to - - ge - - ther *bring* - a - ding - ding When you
brute - i - toot - toot; But his To - - by makes him *hoot* - i - toot - toot, And the

BOTH.

rise and down - - ward *come* - ti - tum - tum. Oh, the dear old
pull a piece of *string* - a - ding - ding. Oh, the dear old
bea - - dle bids him *scoot* - i - toot - toot. Oh, the dear old

toys, ... and the sim - - - ple ways . . . . . Of those
toys, ... and the sim - - - ple ways . . . . . Of those
games, ... and the sim - - - ple ways . . . . . Of those

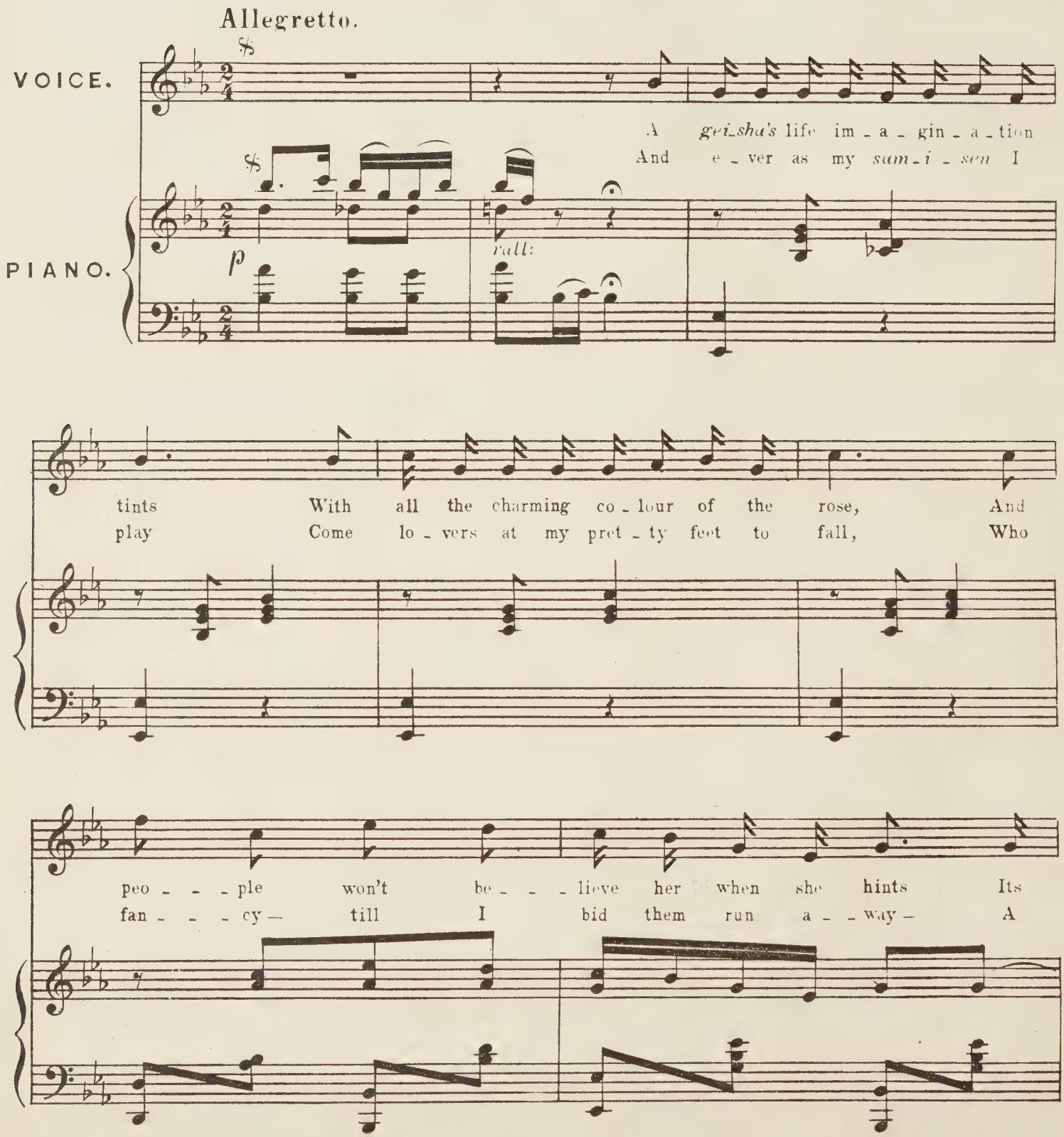
child - - ish - ver - se - ry, Might - be - wor - se - ry, Sweet - - ly cur - so - ry
child - - ish - ver - se - ry, Might - be - wor - se - ry, Sweet - - ly cur - so - ry
child - - ish - ver - se - ry, Might - be - wor - se - ry, Sweet - - ly cur - so - ry

Nur - se - ry Days!
Nur - se - ry Days!
Nur - se - ry Days!

f

D.C.

No. 11. SONG — (MIMOSA.) "A GEISHA'S LIFE."



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beauties are not quite what they sup - pose. Be - cause I'm ra-ther quaint and pictur-
geisha's heart has room e - nough for all! Yet Love may work his will, if so he

- esque, They think that for a but-ter-fly like me Ex -
please; His ma - gic can a woman's heart un - lock As

- is-tence is de - light - ful - ly grotesque - How ve - ry much mis - ta - ken folks may
well be - neath *ki - mo - no* Jap - an - ese As un-der a - ny smart Pa - ris - ian

Tempo di Valse.

be!
frock.

"Oh, dance, my lit - - tle *gei - sha* gay, And sing your... pret - ty
"We love you, lit - - tle *gei - sha* gay! Oh, won't you ... love us

songs!" they say; But don't you see It's hard on me Who
too?" they say; But don't you see It's lost on me Who

rit: *rall:* *pp a tempo.*

sing and dance the live - long day?. "Oh, dance..... and
hear the same thing day by day?.

rall: *a tempo.* *p*

sing..... your pret - ty songs!" they say;..... But

1º 2º

don't you see It's hard on me Who sing the live long day?.. sing the

D.C.

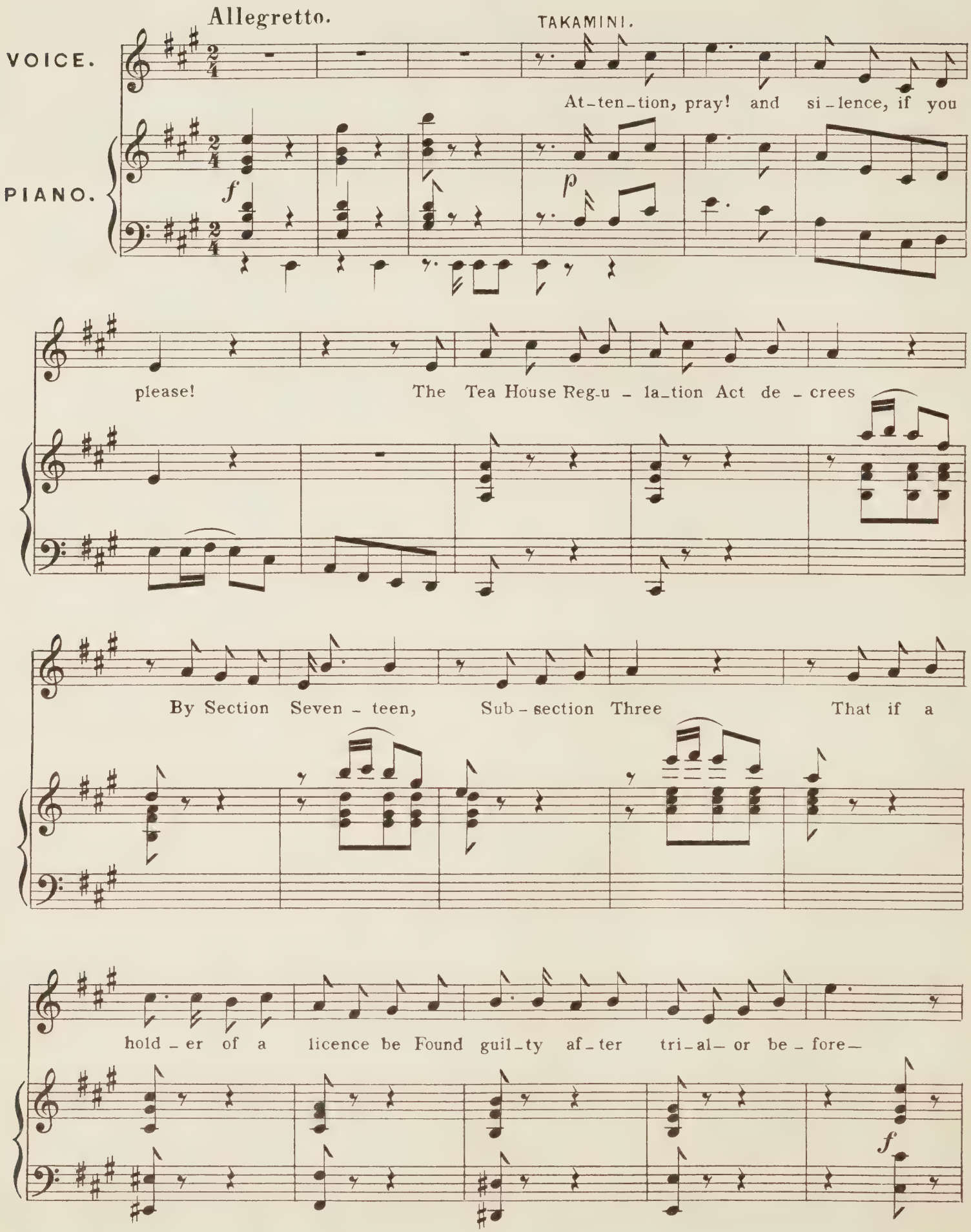
live long day..... Who sing

p

ff

ff

No. 12. RECITATIVE.— ATTENTION PRAY.



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Of dis_o_bedience to su_pe_ri_or Au_tho_ri_ty;

p

By this en_act_ment old, His Tea-house and its

f *f* *p*

contents must be sold; And all in__dentures of his *geisha* too, By

IMARI.

public auction— un_reserv'd-must go! Such is the law! It is! I

f

TAKAMINI.

made it so! My

p *f*

du - ty I must now pro-ceed to do.

p

ad lib. *a tempo.*

Lot number one! Bring forth *Mim-o - sa San,* The champion

f

geish-a, pride of all Ja - pan!

f *p*

CHORUS.

p

Come forth, Mim - o - sa— Pride of all Ja-

Come forth, Mim - o - sa— Pride of all Ja-

Come forth, Mim - o - sa— Pride of all Ja-

Come forth, Mim - o - sa— Pride of all Ja-

p

KATANA.

-pan, Queen of the Tea-house, *O Mim-o - sa San!* Oh,

-pan, ... Queen of the Tea-house, *O Mim-o - sa San!*

-pan, Queen of the Tea-house, *O Mim-o - sa San!*

-pan, ... Queen of the Tea-house, *O Mim-o - sa San!*

ff

help me, comrade, ere it is too late, To save Mimo - sa from this dreadful

p

FAIRFAX.

fate! Stop! If your country you would not dis-

f p

- grace, ... Give orders that this sale shall not take place! Come,

f p f

men, what code of honor do you hold? — Will you stand by and see a woman sold?

f p f

No. 12a SONG.—(FAIRFAX & CHORUS.) "CHIVALRY."

FAIRFAX.

While na - ture with man - hood en - - dows us And beau - ty our pul - ses can fire, There's ne - ver a sight that can rouse us Like wo - man in dan - ger most dire. We

No mat - ter what na - tion may claim us Or un - der what flag we par - ade, A mo - ment's in - ac - tion would shame us When wo - man has need of our aid. The

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ask not the why or the where - fore, The
ve - ri - est out - cast and strang - er Ap -

wrong or the right of her cause — When
- peals to our sym - pa - thies then; E -

man has a wo - man to dare for, Her
- nough that a wo - man's in dan - - - ger — E -

weak - ness and need are his laws! O
- nough that she's plead - ing to *men!* O

Poco meno mosso.

men, by the hearts that are in us, By chivalry, honour and right, The

wrongs of a woman must win us Till death in her ser_vice to fight!

CHORUS.

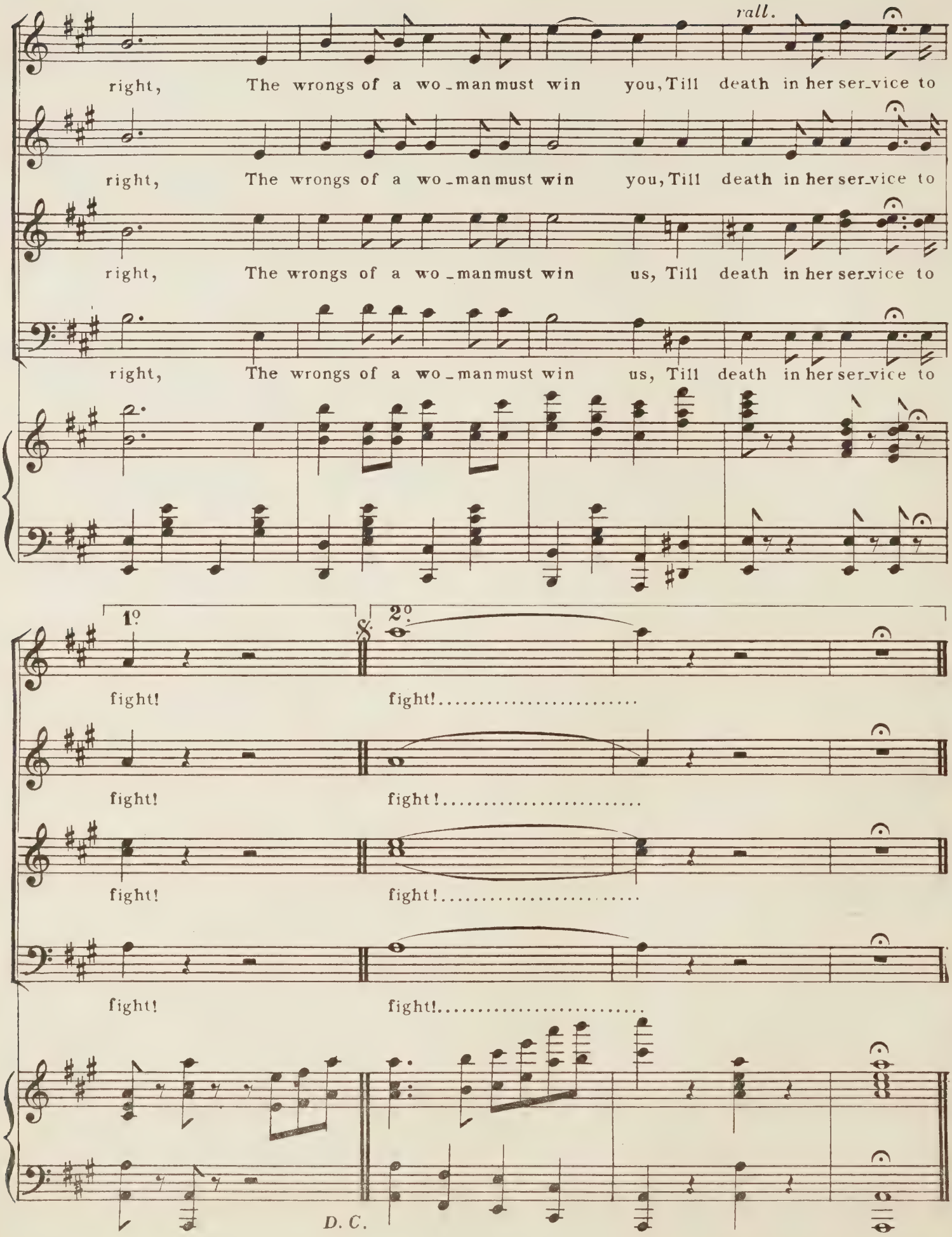
O men, by the hearts that are in you, By chi_val_ry, hon_our and

O men, by the hearts that are in you, By chi_val_ry, hon_our and

O men, by the hearts that are in us, By chi_val_ry, hon_our and

O men, by the hearts that are in us, By chi_val_ry, hon_our and

f


rall.
right, The wrongs of a wo_man must win you, Till death in her ser_vice to
right, The wrongs of a wo_man must win you, Till death in her ser_vice to
right, The wrongs of a wo_man must win us, Till death in her ser_vice to
right, The wrongs of a wo_man must win us, Till death in her ser_vice to
1º
2º
fight! fight!.....
fight! fight!.....
fight! fight!.....
fight! fight!.....
D. C.

No. 13. SONG — (MOLLY & CHORUS.) "CHON KINA."

PIANO.

f

M.

1. I'm the smart_est lit_tle *gei_sha* in Ja_pan, ... And the
2. Please to no_tice how cor_rect and high_ly bred . . . . . Is the
3. I'm con_si_der'd quite an O_ri_en_tal belle, ... And they

M.

peo_ple call me Ro_li Po_li *San*— . . . . . Lost in
hair e_rect_ed stiff_ly on my head, ... All se_
tell me I per_form ex_treme_ly well . . . . . On the

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M.

ad - - mi - ra - tion ut - ter At the va - - rie - ga - ted flut - ter Of my
- vere - - ly coil'd and braid - ed, While my cheeks are pink - ly sha - ded, And my
sa - - mi - sen or *ko - to*—While my ve - - ry la - test pho - to Is an

M.

cle - - ver - ly ma - ni - pu - la - ted fan. . . . . I can
lips are tint - ed e - - le - gant - ly red! . . . . . I'm a
ar - - ti - cle that's al - ways sure to sell. . . . . When they

M.

dance to a - - ny mea - sure that is gay, ... To and
vo - - ta - - ry of fa - shion as it flies, ... And my
dal - - ly o - - ver dain - - ty cups of tea—. . . . . The at -

M.

fro in dream - y fa - shion I can sway. . . . . And if
la - test new *ki* - - *mo* - *no* will sur - - prise; . . . . . But the
- trac - tions of the *cha* - *ya* come to see—. . . . . Rich and

M.

still my art en - - ti - - ces Then - at ex - - tra spe - cial pri - ces - I can
charms of Ro - - li Po - - li Will not cap - - ti - vate you whol - ly Till you
haugh - ty, poor and low - ly Call for pret - - ty Ro - - li Po - li - Ev' - ry

M.

dance for you in *quite* an - - o - - ther way. . . . . .
gaze in - to her li - quid al - mond eyes. . . . . .
cus - - to - mer is sure to or - der *me!* . . . . . .

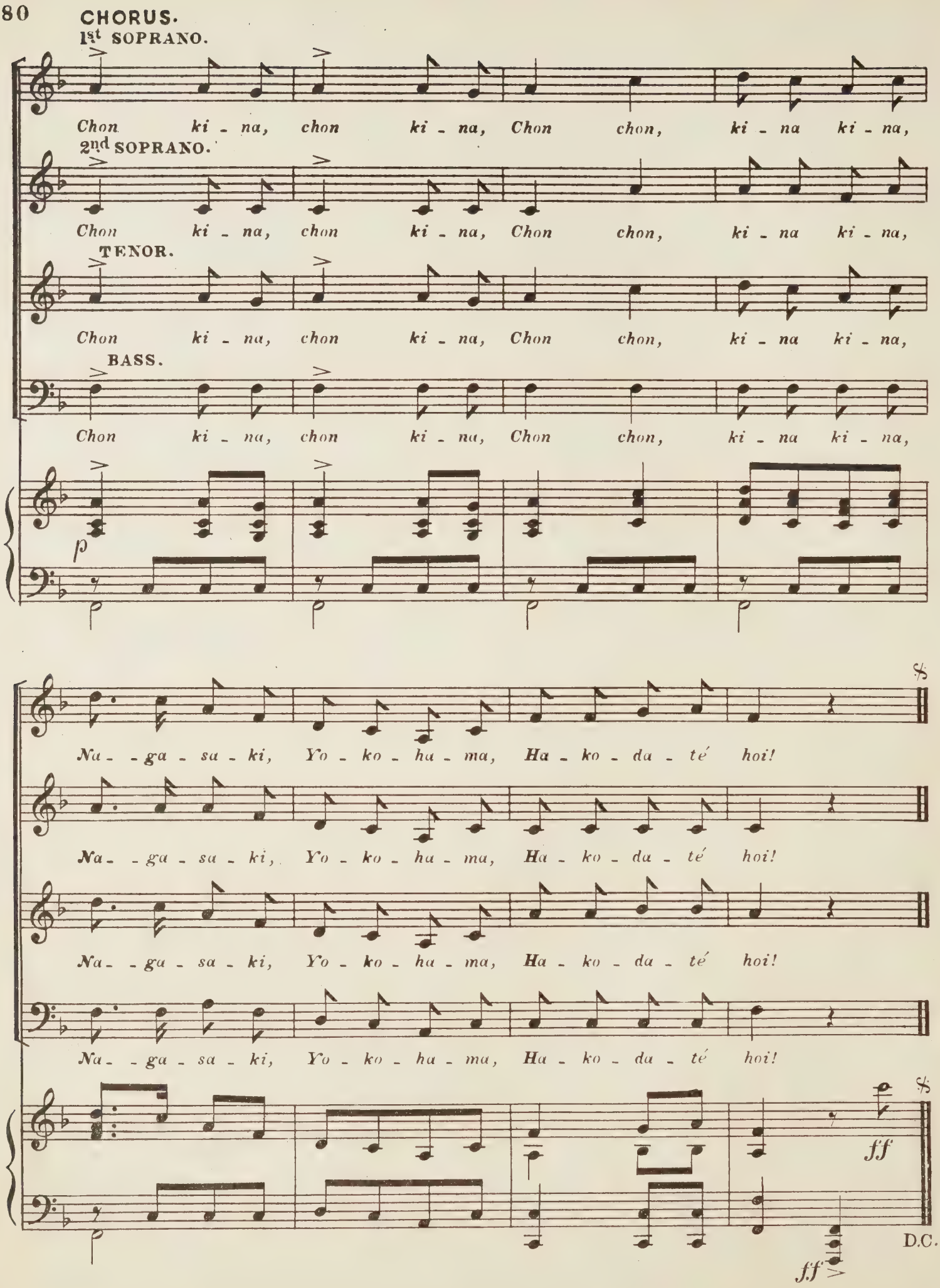
M.

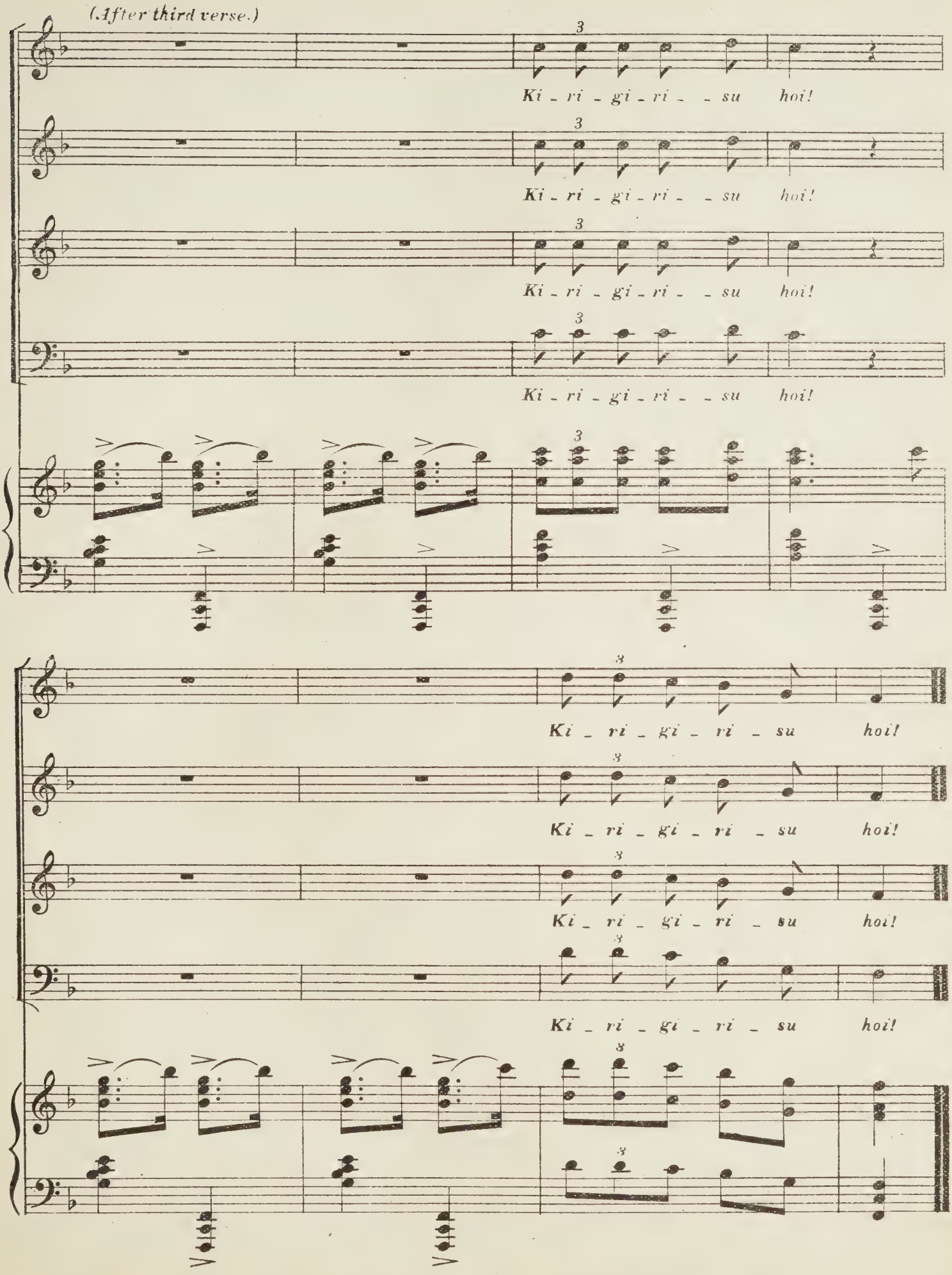
Chon ki - na, chon ki - na, Chon chon, ki - na ki - na,

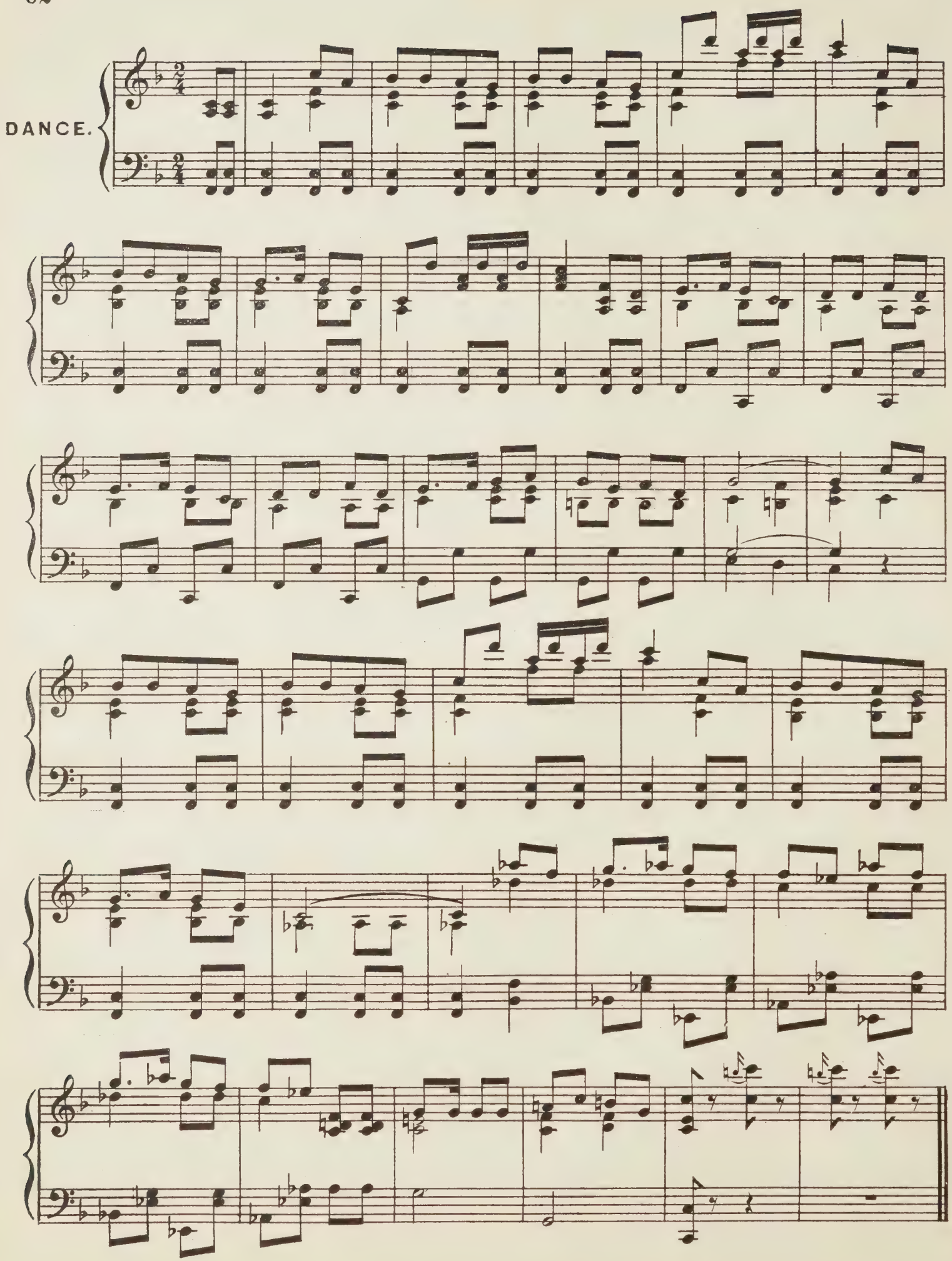
p

M.

Na - - ga - - sa - - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!


CHORUS.
1st SOPRANO.
Chon ki - na, chon ki - na, Chon chon, ki - na ki - na,
2nd SOPRANO.
Chon ki - na, chon ki - na, Chon chon, ki - na ki - na,
TENOR.
Chon ki - na, chon ki - na, Chon chon, ki - na ki - na,
BASS.
Chon ki - na, chon ki - na, Chon chon, ki - na ki - na,
p
Na - ga - sa - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!
Na - ga - sa - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!
Na - ga - sa - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!
Na - ga - sa - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!
ff
ff
D.C.


(After third verse.)
Ki - ri - gi - ri - - su hoi!
Ki - ri - gi - ri - - su hoi!
Ki - ri - gi - ri - - su hoi!
Ki - ri - gi - ri - - su hoi!
Ki - ri - gi - ri - su hoi!
Ki - ri - gi - ri - su hoi!
Ki - ri - gi - ri - su hoi!
Ki - ri - gi - ri - su hoi!


DANCE.

pp

Chon ki - na, chon ki - na, Chon chon, ki - na ki - na,

pp

Chon ki - na, chon ki - na, Chon chon, ki - na ki - na,

pp

Chon ki - na, chon ki - na, Chon chon, ki - na ki - na,

pp

Chon ki - na, chon ki - na, Chon chon, ki - na ki - na,

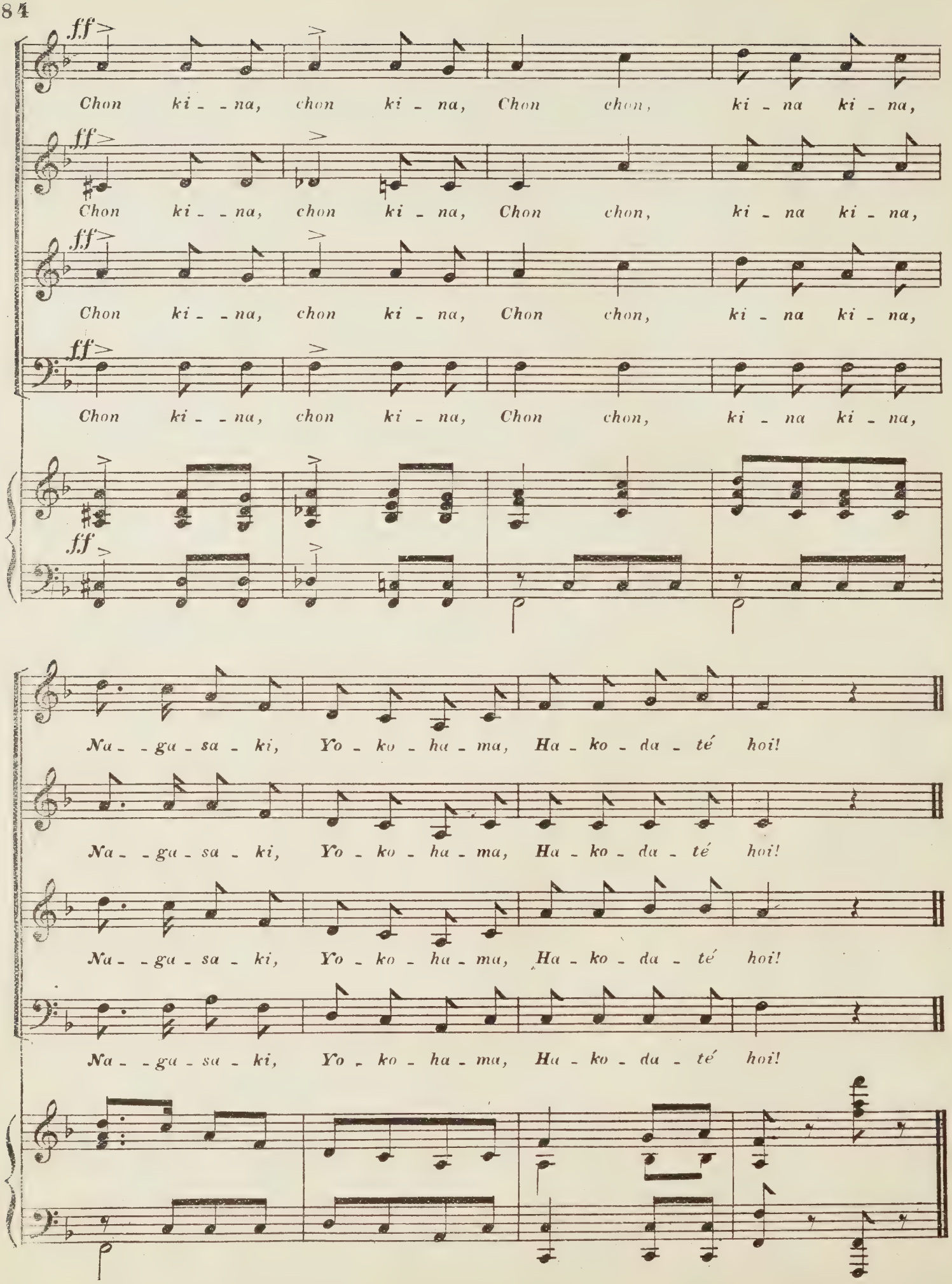
pp

Na - - ga - sa - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!

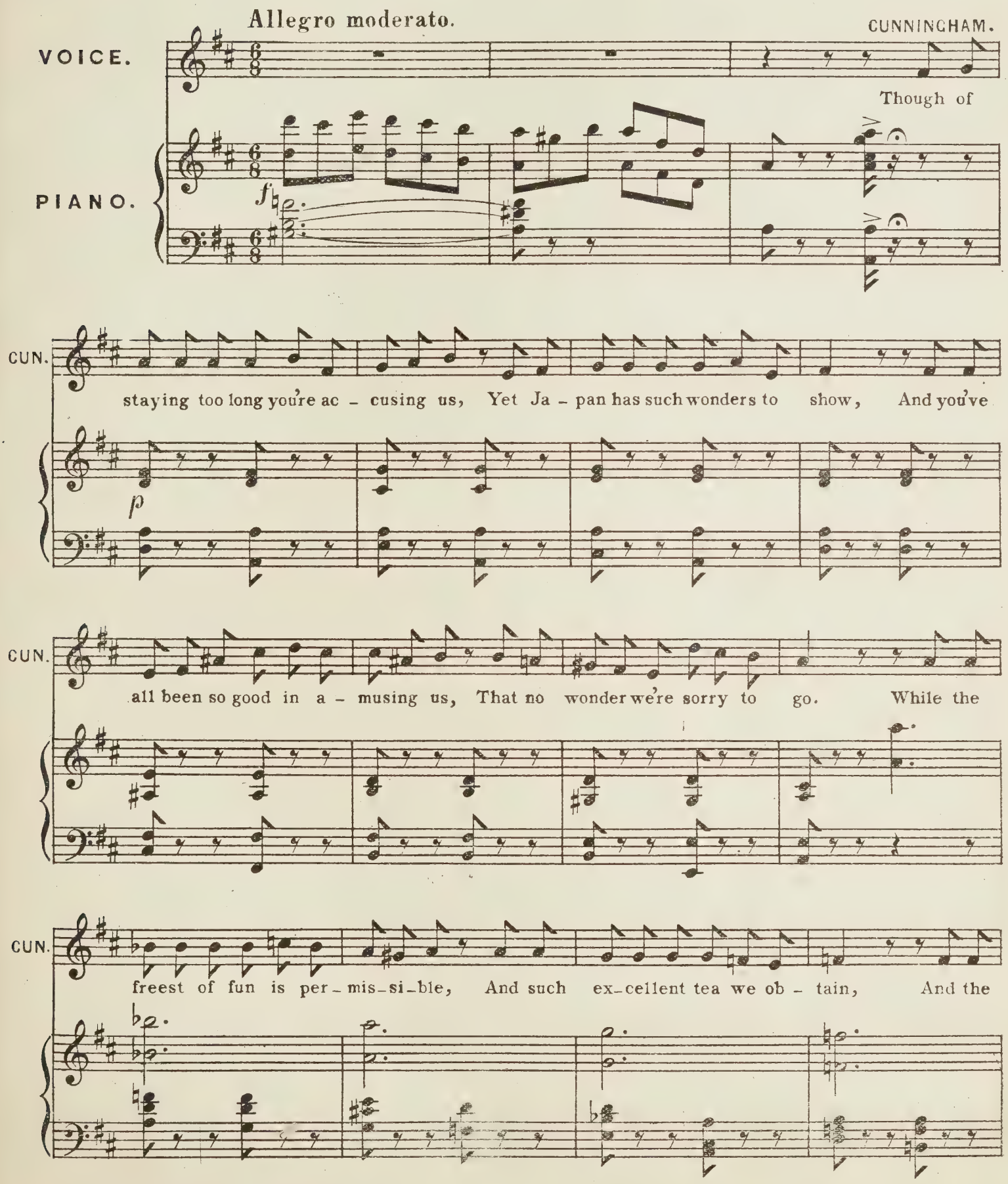
Na - - ga - sa - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!

Na - - ga - sa - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!

Na - - ga - sa - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!


ff
Chon ki - - na, chon ki - na, Chon chon, ki - na ki - na,
Chon ki - - na, chon ki - na, Chon chon, ki - na ki - na,
Chon ki - - na, chon ki - na, Chon chon, ki - na ki - na,
Chon ki - - na, chon ki - na, Chon chon, ki - na ki - na,
Na - - ga - sa - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!
Na - - ga - sa - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!
Na - - ga - sa - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!
Na - - ga - sa - ki, Yo - ko - ha - ma, Ha - ko - da - té hoi!

No. 14. FINALE. ACT I.—"THOUGH OF STAYING TOO LONG."



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CUN.

girls are so quaint and so kiss-a-ble, We shall cer-tain-ly come here a - gain! . . . . . .

OFFICERS.

CUN.

. . . For to pass the most pleasant of days You should always contrive when you

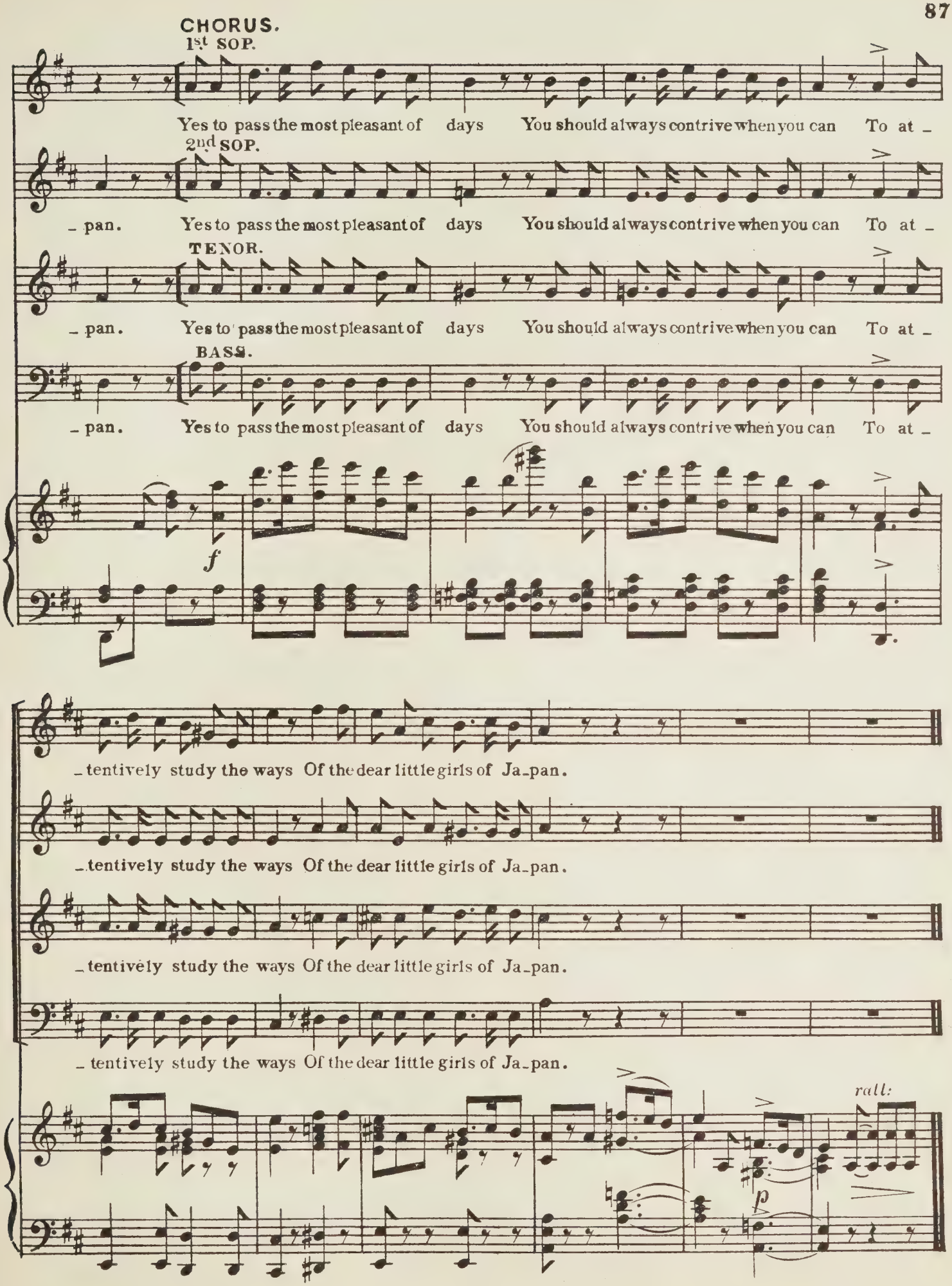
For to pass the most pleasant of days You should always contrive when you

For to pass the most pleasant of days You should always contrive when you

can To at - ten-tively study the ways Of the dear lit-tle girls of Ja -

can To at - ten-tively study the ways Of the dear lit-tle girls of Ja -

can To at - ten-tively study the ways Of the dear lit-tle girls of Ja -


CHORUS.
1st SOP.
Yes to pass the most pleasant of days You should always contrive when you can To at _
2nd SOP.
_ pan. Yes to pass the most pleasant of days You should always contrive when you can To at _
TENOR.
_ pan. Yes to pass the most pleasant of days You should always contrive when you can To at _
BASS.
_ pan. Yes to pass the most pleasant of days You should always contrive when you can To at _
f
_ tentively study the ways Of the dear little girls of Ja_pan.
_ tentively study the ways Of the dear little girls of Ja_pan.
_ tentively study the ways Of the dear little girls of Ja_pan.
_ tentively study the ways Of the dear little girls of Ja_pan.
rall:
p

CHORUS.

p *cres - - cen -*

Night ap_proaches clear and star_ry_ Silver shadows soft_ly fall, Bring_ing rest to

p *cres - - cen -*

Night ap_proaches clear and star_ry_ Silver shadows soft_ly fall, Bring_ing rest to

p *cres - - cen -*

Night ap_proaches clear and star_ry_ Silver shadows soft_ly fall, Bring_ing rest to

p *cres - - cen -*

Night ap_proaches clear and star_ry_ Silver shadows soft_ly fall, Bring_ing rest to

- - do *pp*

great I_ma_ri, Wel_come rest to one and all.

- - do *pp*

great I_ma_ri, Wel_come rest to one and all.

- - do *pp*

great I_ma_ri, Wel_come rest to one and all.

- - do *pp*

great I_ma_ri, Wel_come rest to one and all.

p

KATANA.

Pearl of the ra-diant Eastern sea, Light of a sol-dier's life,

pp

K.

Time in its course will set thee free— Free to be-come my wife!

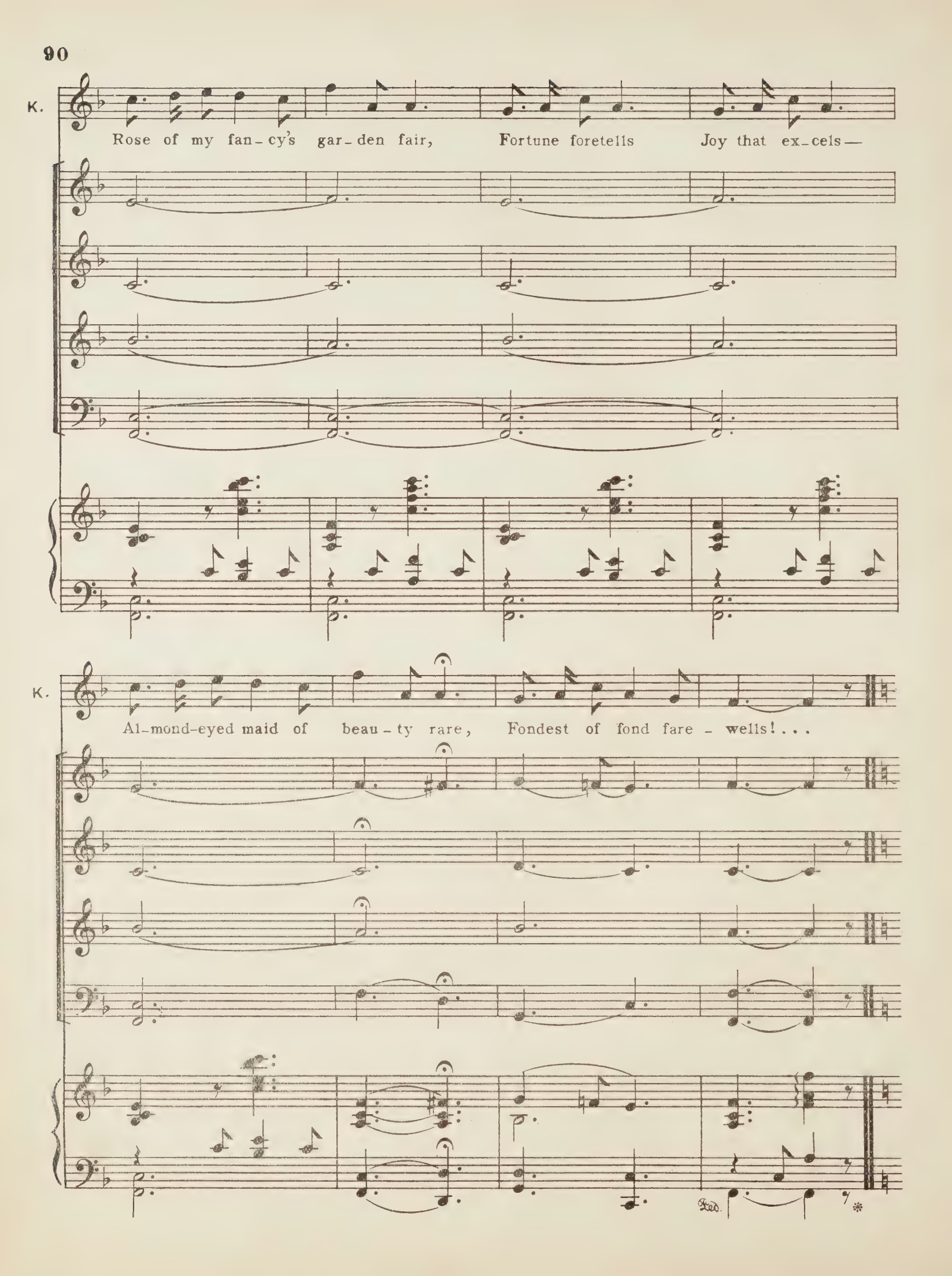
Ped. *

K.

All that my heart de-sires to say Would that my lips could tell;

K.

Fairest of for-tune bless thy way— Light of my life, fare-well!


K.
Rose of my fan-cy's gar-den fair, Fortune foretells Joy that ex-cels—
K.
Al-mond-eyed maid of beau-ty rare, Fondest of fond fare-wells!...
Ped.

MIMOSA.

Poco più vivo.

MIM.

Sor-ry and sad I go from thee, Lord of my lov-ing heart!

MIM.

Ever and ev-er think of me, Though for a time we part. Saved by a friend from

MIM.

hap-less fate, Whither she goes go I; So till I come, my sol-dier, wait!

MIM.

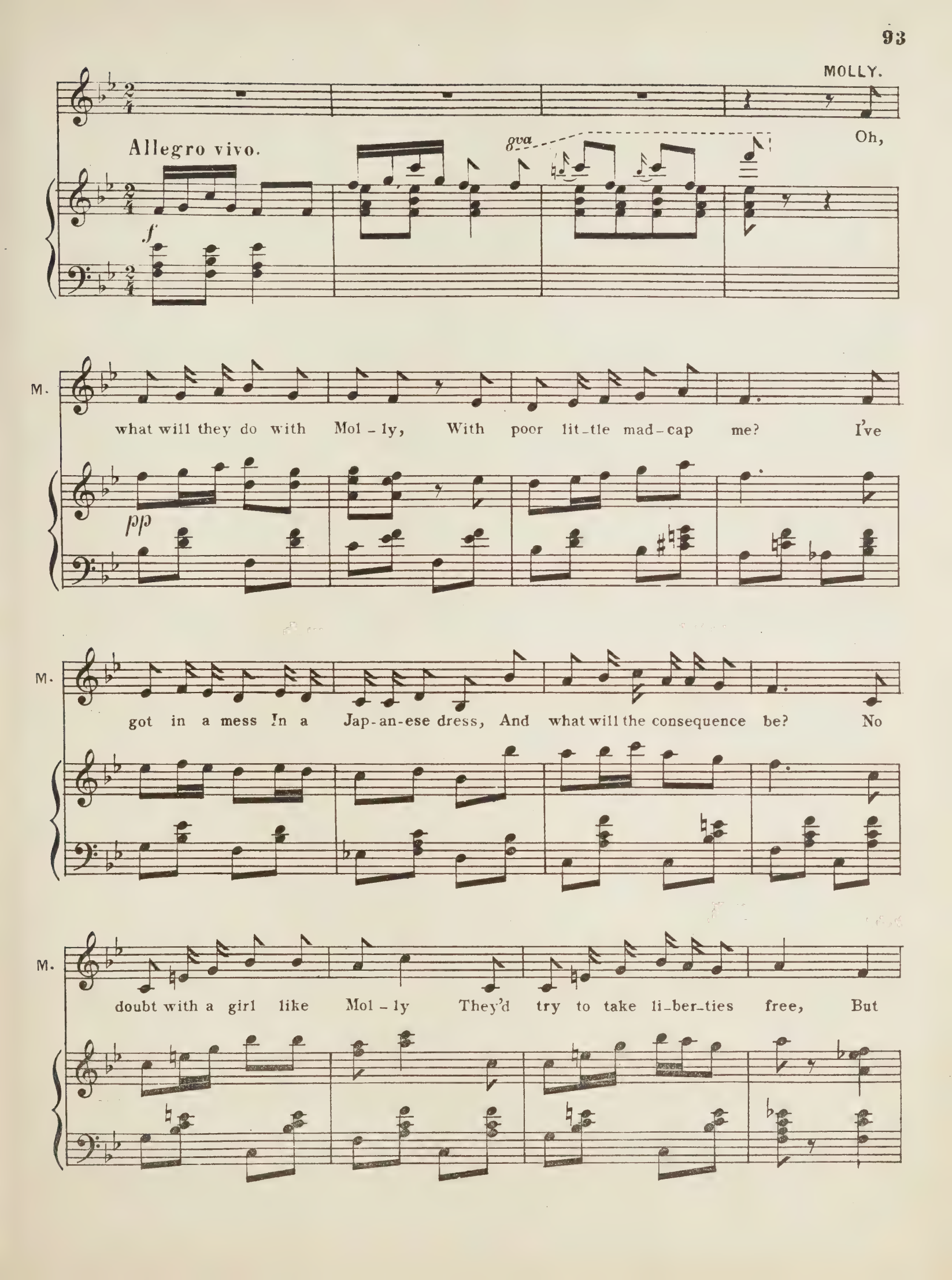
So till I come- good-bye! So till I come- good-bye!

MIM.

Son of the sword, whose gleaming blade Guarding its prize Danger defies, Truest of knights to trusting maid,

MIM.

Sweetest of sweet good-byes! . . . . . .


MOLLY.
Allegro vivo.
f
8va
Oh,
M.
what will they do with Mol - ly, With poor lit-tle mad-cap me? I've
pp
M.
got in a mess In a Jap-an-ese dress, And what will the consequence be? No
M.
doubt with a girl like Mol - ly They'd try to take li-ber-ties free, But

M.

if they've the fol_ly To take them with Molly, They'll have to be sharper than she!

f

Now

f

Now

f

Now

f

Now

f

who is this Ro - li Po - li, And *what* is her lit - tle game? We're

who is this Ro - li Po - li, And *what* is her lit - tle game? We're

who is this Ro - li Po - li, And *what* is her lit - tle game? We're

who is this Ro - li Po - li, And *what* is her lit - tle game? We're

bound to admit That we're puzzled a bit, For no - body knows her by name. It's

bound to admit That we're puzzled a bit, For no - body knows her by name. It's

bound to admit That we're puzzled a bit, For no - body knows her by name. It's

bound to admit That we're puzzled a bit, For no - body knows her by name. It's

hard up-on Ro - li Po - li To hint that she's o-pen to doubt, And

hard up-on Ro - li Po - li To hint that she's o-pen to doubt, And

hard up-on Ro - li Po - li To hint that she's o-pen to doubt, And

hard up-on Ro - li Po - li To hint that she's o-pen to doubt, And

yet we're suspicious, And rather am-bitious Of finding a thing or two out. And

yet we're suspicious, And rather am-bitious Of finding a thing or two out. And

yet we're suspicious, And rather am-bitious Of finding a thing or two out. And

yet we're suspicious, And rather am-bitious Of finding a thing or two out. And

rall:

yet we're sus-picious, And rather am-bitious Of find-ing a thing or two out.

rall:

yet we're sus-picious, And rather am-bitious Of find-ing a thing or two out.

rall:

yet we're sus-picious, And rather am-bitious Of find-ing a thing or two out.

rall:

yet we're sus-picious And rather am-bitious Of find-ing a thing or two out.

JULI.

Poco piu mosso.

An - - o - - ther ri - - val! Though I'm rid of

pp

J.

one, It seems my work is on - - ly

J.

yet half done! Most no - ble! we're heart-

FAIRFAX.

F.

-bro - ken, I may say, To take Mi - - mo - - sa

IMARI.

F. from you. Laugh a - way! But don't make sure you've got the best of

FAIRFAX.

I. *me!* Take care, my lord. In Eng - lish hands is

f

F. she; So don't you dare To touch a hair Of the head of that dain-ty

p

F. *gei-sha* fair! If truth be told To a Mar-quis old, It's *you,* not the girl, Who's

CHORUS.

just been sold! It's on - - ly the way Of sai - lors gay, Yet it

It's on - - ly the way Of sai - lors gay, Yet it

It's on - - ly the way Of sai - lors gay, Yet it

It's on - - ly the way Of sai - lors gay, Yet it

f

seems un-common-ly rude to say That if truth be told To a

seems un-common-ly rude to say That if truth be told To a

seems un-common-ly rude to say That if truth be told To a

seems un-common-ly rude to say That if truth be told To a

IMARI.

Mar - quis old, It's *he*, not the girl, who's just been sold! This

Mar - quis old, It's *he*, not the girl, who's just been sold!

Mar - quis old, It's *he*, not the girl, who's just been sold!

Mar - quis old, It's *he*, not the girl, who's just been sold!

p

1. con - - - ver - - sa - tion we will not pro - long— It

gva

1. may turn out that af - ter all you're wrong! . . .

ff

CHORUS.

Please to go! Please to go! Fast the sun is set - ting,

Please to go! Please to go! Fast the sun is set - ting,

Please to go! Please to go! Fast the sun is set - ting,

Please to go! Please to go! Fast the sun is set - ting,

Due res - pect to cus - tom show; Or - ders you're for - get - ting.

Due res - pect to cus - tom show; Or - ders you're for - get - ting.

Due res - pect to cus - tom show; Or - ders you're for - get - ting.

Due res - pect to cus - tom show; Or - ders you're for - get - ting.

Please to go! Please to go! Seek the ci - ty's shel - ter;

Please to go! Please to go! Seek the ci - ty's shel - ter;

Please to go! Please to go! Seek the ci - ty's shel - ter;

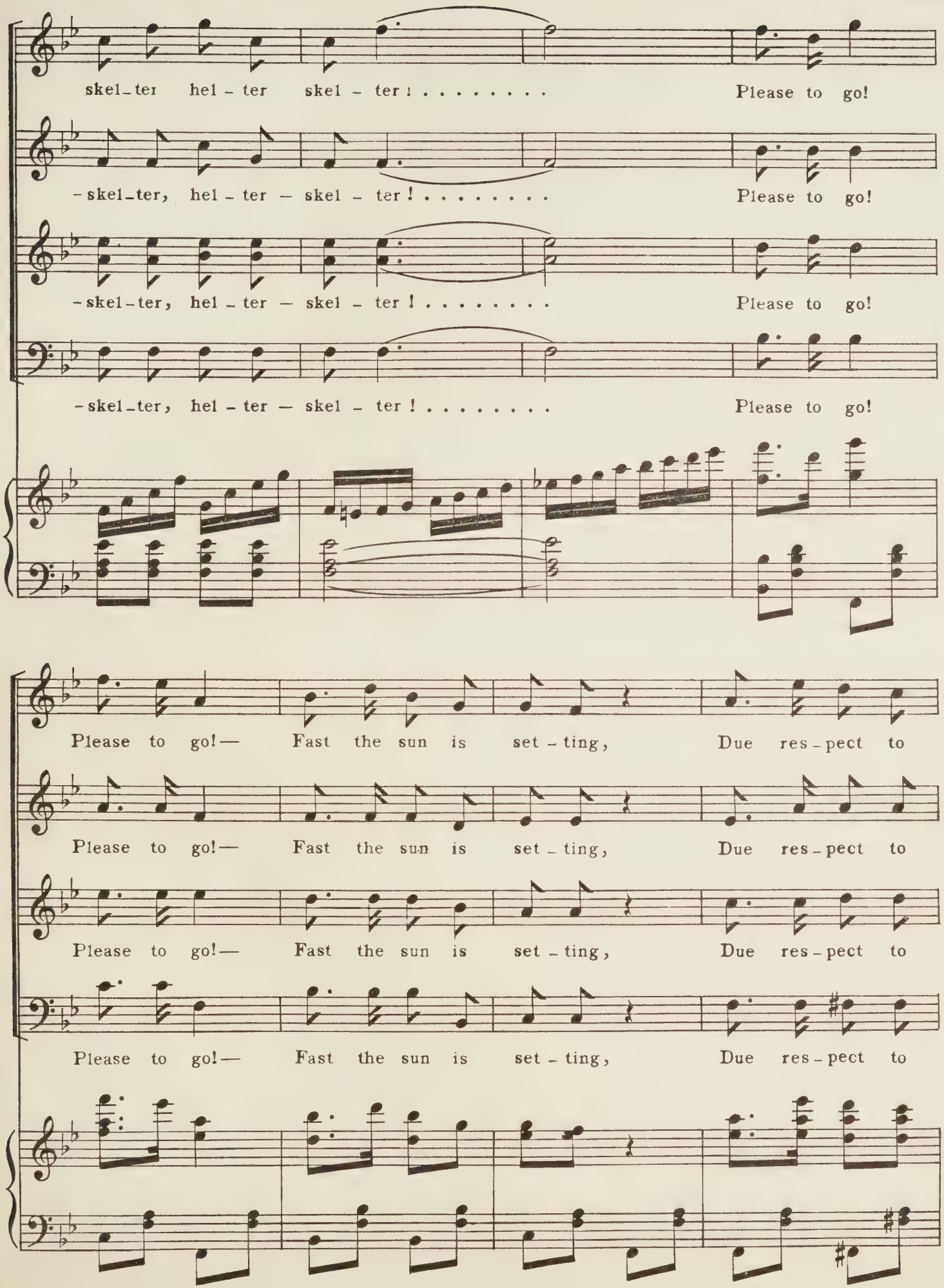
Please to go! Please to go! Seek the ci - ty's shel - ter;

Time is press - ing— Swift progress - ing, Hur - ry hel - ter - skel - ter, hel - ter -

Time is press - ing— Swift progress - ing, Hur - ry hel - ter - skel - ter, hel - ter -

Time is press - ing— Swift progress - ing, Hur - ry hel - ter - skel - ter, hel - ter -

Time is press - ing— Swift progress - ing, Hur - ry hel - ter - skel - ter, hel - ter -


skel-ter hel-ter skel-ter! . . . . . Please to go!
-skel-ter, hel-ter — skel-ter! . . . . . Please to go!
-skel-ter, hel-ter — skel-ter! . . . . . Please to go!
-skel-ter, hel-ter — skel-ter! . . . . . Please to go!
Please to go!— Fast the sun is set-ting, Due res-pect to
Please to go!— Fast the sun is set-ting, Due res-pect to
Please to go!— Fast the sun is set-ting, Due res-pect to
Please to go!— Fast the sun is set-ting, Due res-pect to

cus - tom show; Or - ders you're for - - get - ting. Please to go!

cus - tom show; Or - ders you're for - - get - ting. Please to go!

cus - tom show; Or - ders you're for - - get - ting. Please to go!

cus - tom show; Or - ders you're for - - get - ting. Please to go!

Please to go! Seek the ci - ty's shel - ter; Time is pressing—

Please to go! Seek the ci - ty's shel - ter; Time is pressing—

Please to go! Seek the ci - ty's shel - ter; Time is pressing—

Please to go! Seek the ci - ty's shel - ter; Time is pressing—

Swift progress-ing, Hur--ry hel-ter-skel-ter, hel-ter-

Swift progress-ing, Hur--ry hel-ter-skel-ter, hel-ter-

Swift progress-ing, Hur--ry hel-ter-skel-ter, hel-ter-

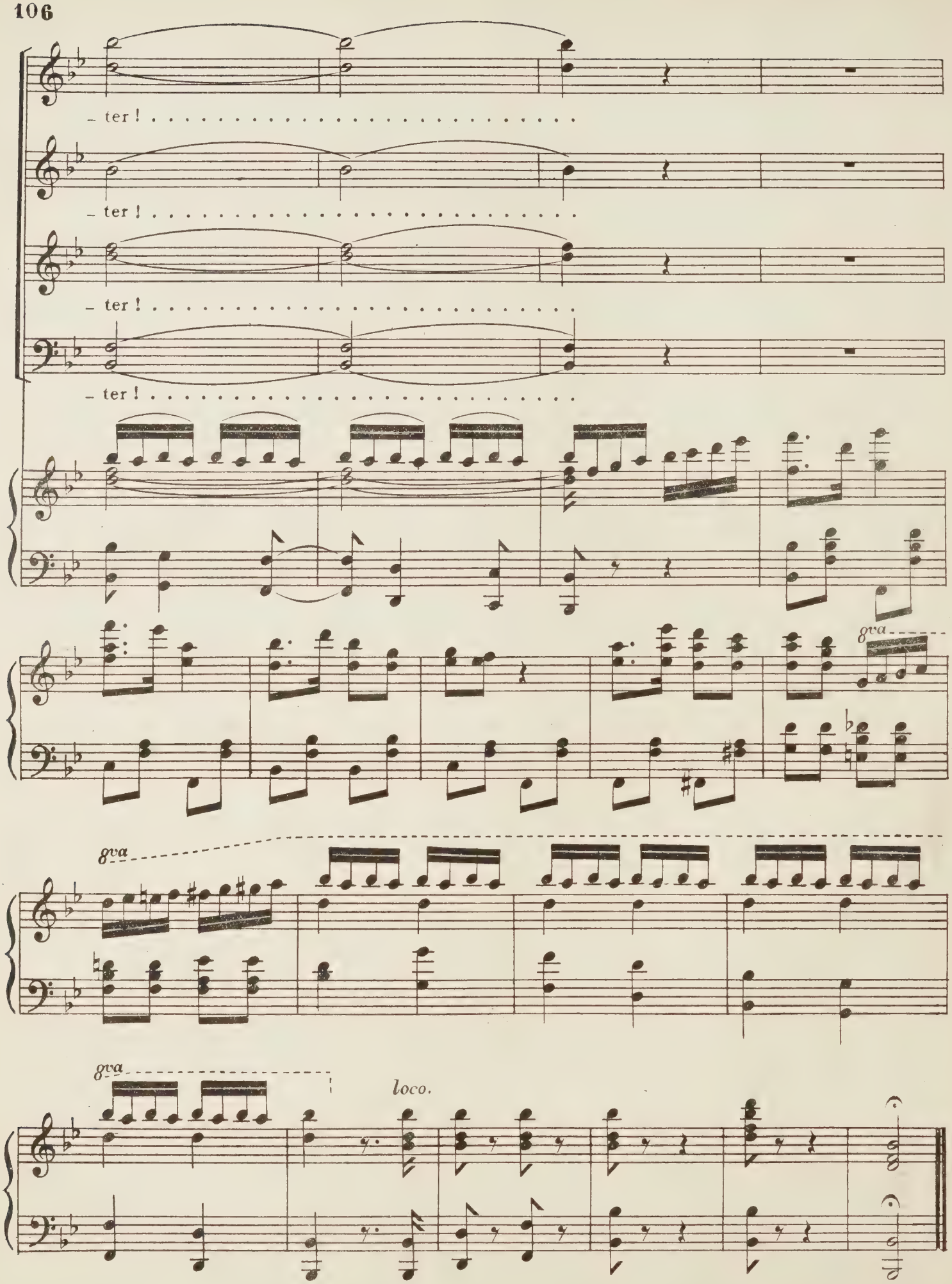
Swift progress-ing, Hur--ry hel-ter-skel-ter, hel-ter-

-skel-ter, hel-ter — skel-ter, hel-ter — skel- - - - - - - - - -

-skel-ter, hel-ter — skel-ter, hel-ter — skel- - - - - - - - - -

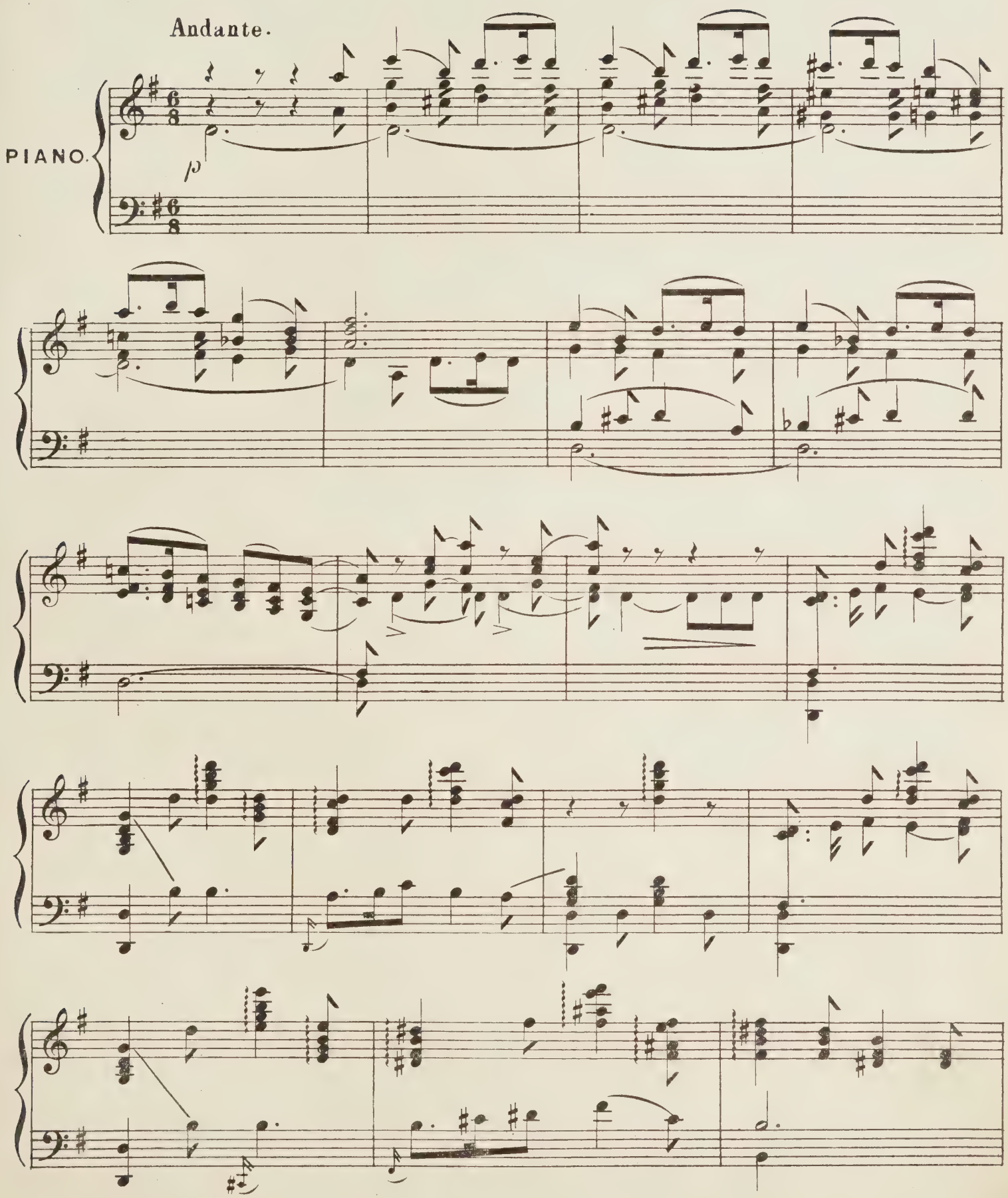
-skel-ter, hel-ter — skel-ter, hel-ter — skel- - - - - - - - - -

-skel-ter, hel-ter — skel-ter, hel-ter — skel- - - - - - - - - -



END OF ACT 1.

N.º 15. ENTR'ACTE.



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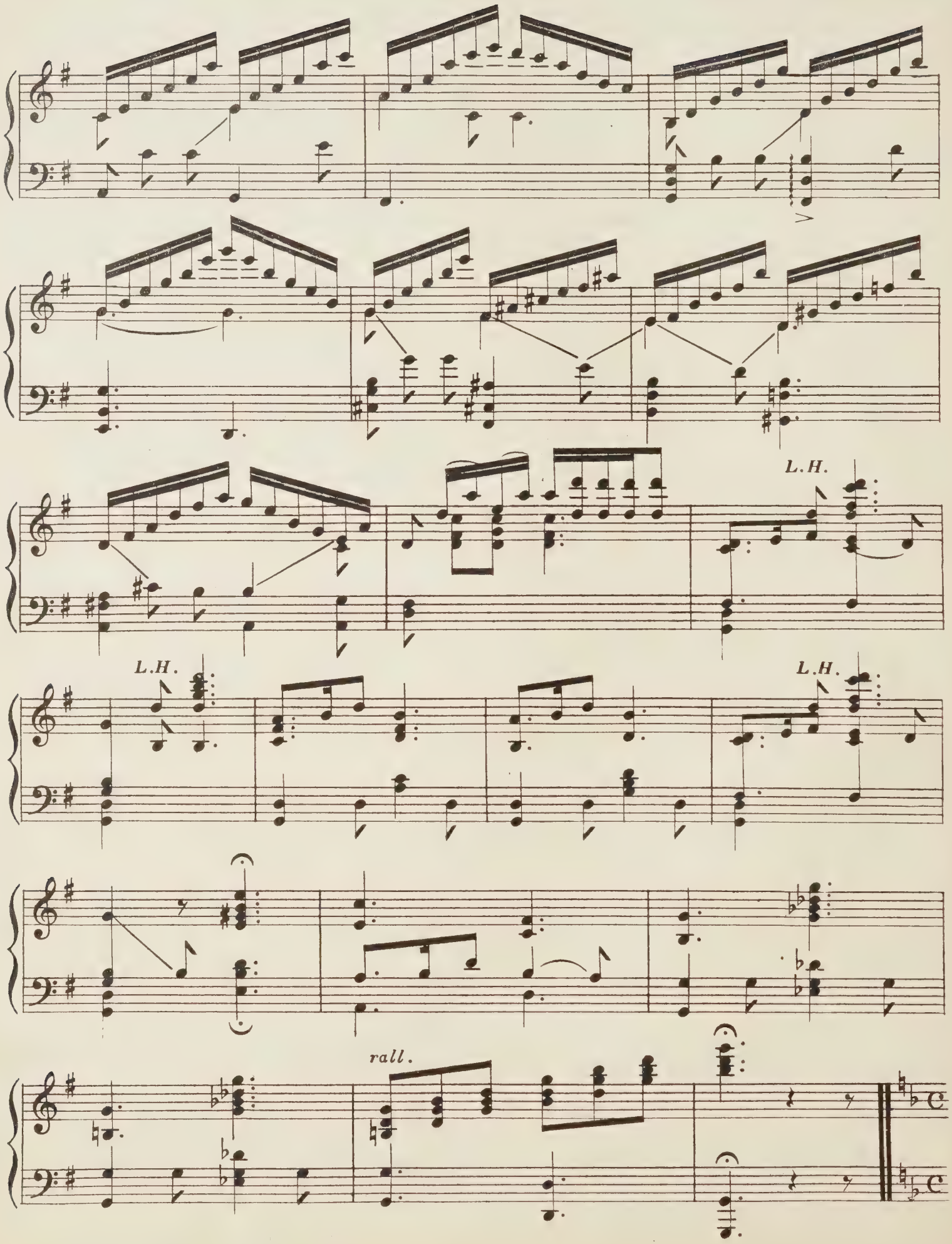
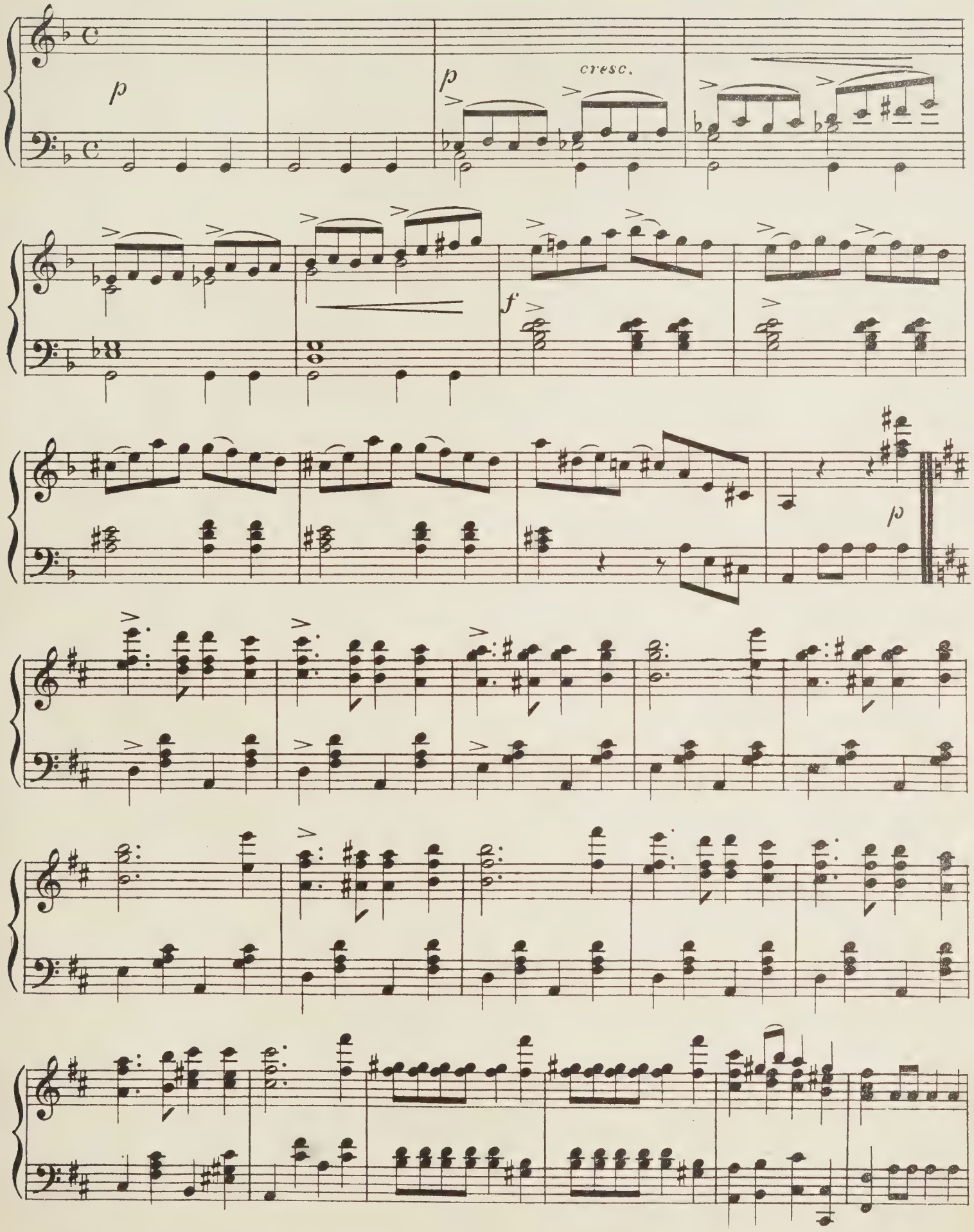
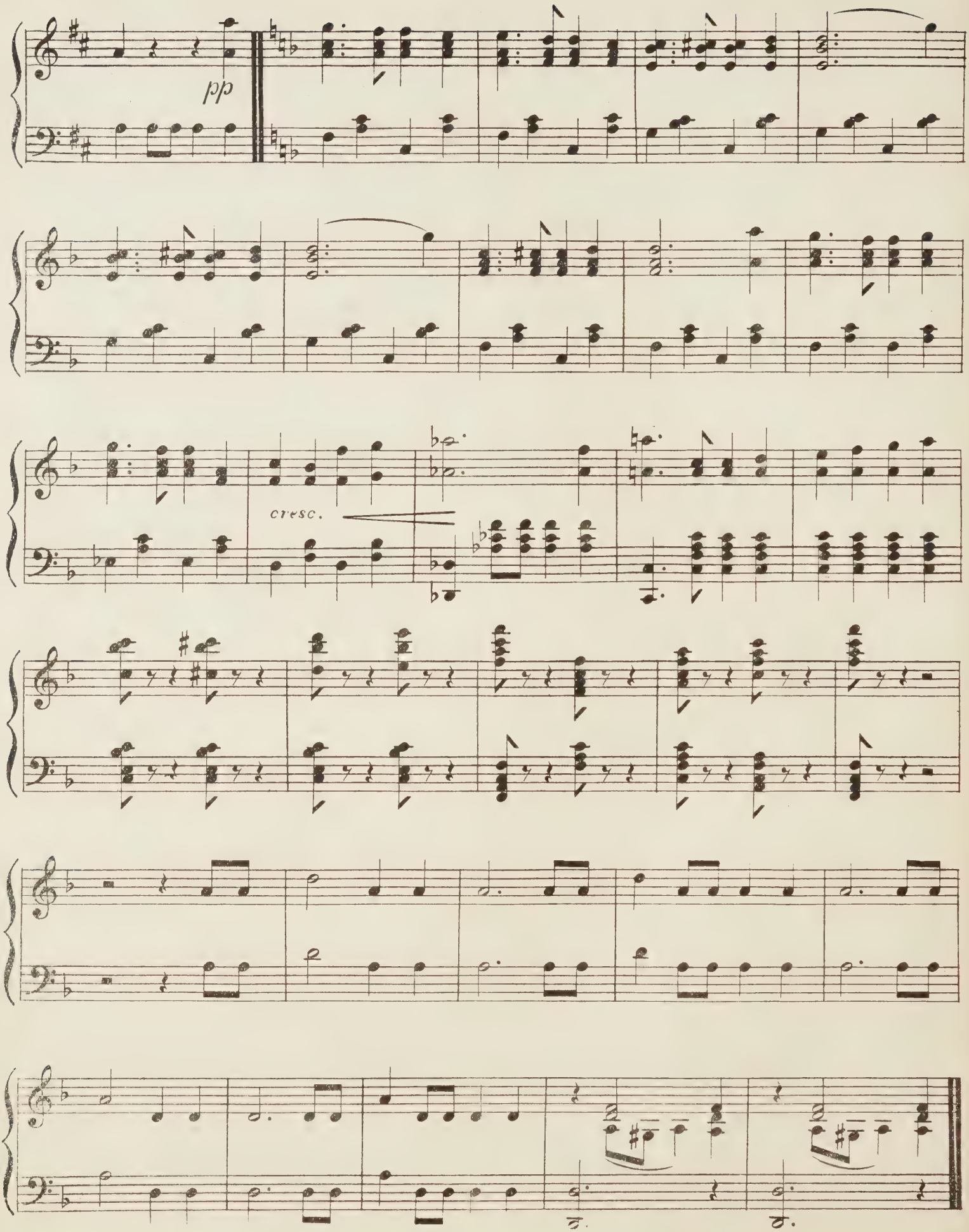

L.H.
L.H.
L.H.
rall.


p
p
cresc.
f
p


pp
cresc.

No. 16. OPENING CHORUS. ACT II.—"DAY BORN OF LOVE."

SOPRANO.
Day born of love, Of gladness and de - light, Your

ALTO.
Day born of love, Of gladness and de - light, Your

TENOR.
Day born of love, Of gladness and de - light, Your

BASS.
Day born of love, Of gladness and de - light, Your

PIANO.
mf

mo - ments soon in - vite To mys - tic mar - riage rite!.....

mo - ments soon in - vite To mys - tic mar - riage rite!.....

mo - ments soon in - vite To mys - tic mar - riage rite!.....

mo - ments soon in - vite To mys - tic mar - riage rite!.....

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Thron'd high a - bove, O *Ten - to* *Sa ma* shines, And laughing he di -

Thron'd high a - bove, O *Ten - to* *Sa ma* shines, And laughing he di -

Thron'd high a - bove, O *Ten - to* *Sa ma* shines, And laughing he di -

Thron'd high a - bove, O *Ten - to* *Sa ma* shines, And laughing he di -

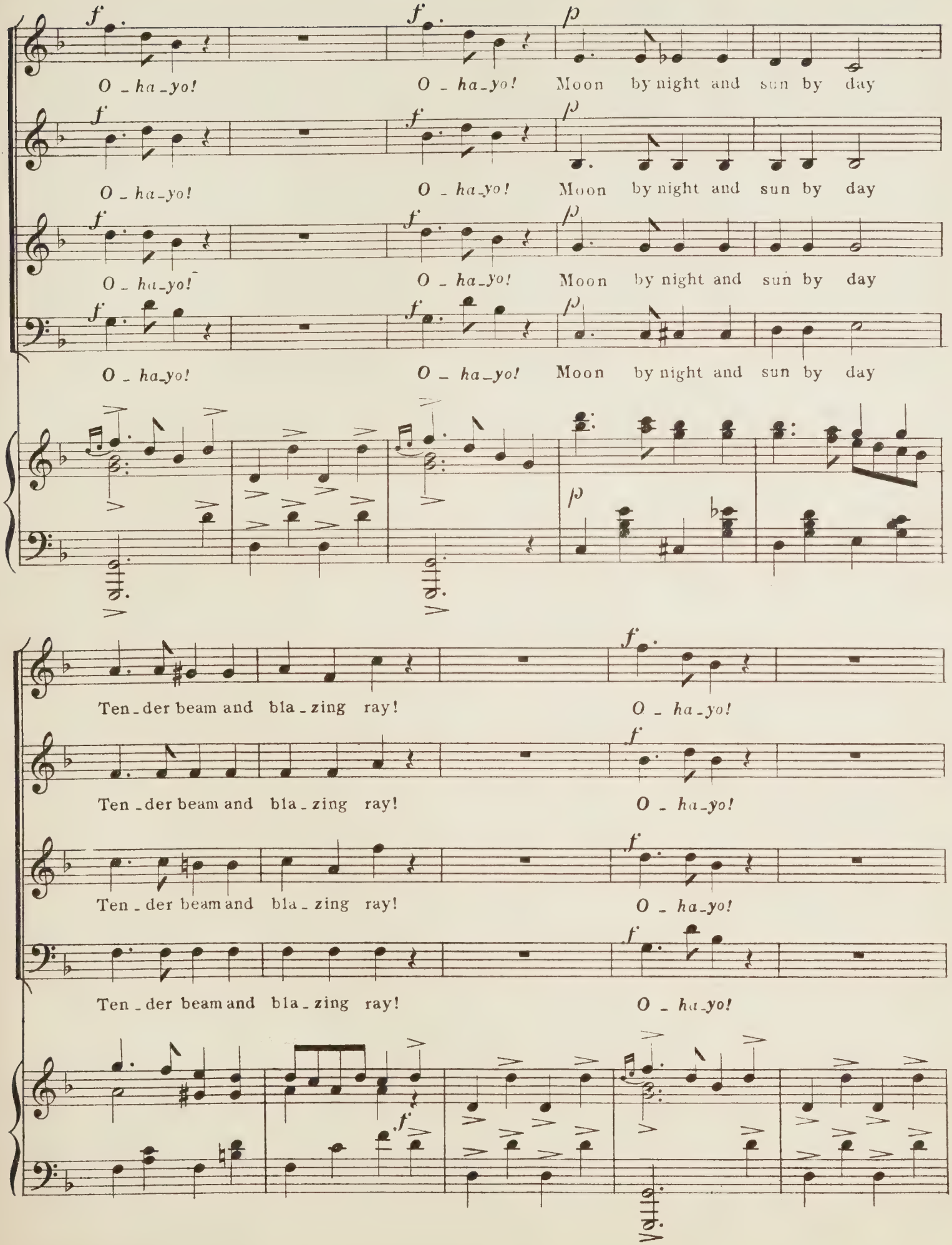
- vines A lov - er's sweet de - signs.....

- vines A lov - er's sweet de - signs.....

- vines A lov - er's sweet de - signs.....

- vines A lov - er's sweet de - signs.....

f


O - ha - yo! O - ha - yo! Moon by night and sun by day
O - ha - yo! O - ha - yo! Moon by night and sun by day
O - ha - yo! O - ha - yo! Moon by night and sun by day
O - ha - yo! O - ha - yo! Moon by night and sun by day
Ten - der beam and bla - zing ray! O - ha - yo!
Ten - der beam and bla - zing ray! O - ha - yo!
Ten - der beam and bla - zing ray! O - ha - yo!
Ten - der beam and bla - zing ray! O - ha - yo!

f *p*

O - ha - yo! Watch and ward o'er lovers keep! Day to drink of pleasure deep,

f *p*

O - ha - yo! Watch and ward o'er lovers keep! Day to drink of pleasure deep,

f *p*

O - ha - yo! Watch and ward o'er lovers keep! Day to drink of pleasure deep,

f *p*

O - ha - yo! Watch and ward o'er lovers keep! Day to drink of pleasure deep,

p

cresc.

Night for rest and gen - tle sleep Night for rest and sleep.

cresc.

Night for rest and gen - tle sleep Night for rest and sleep.

cresc.

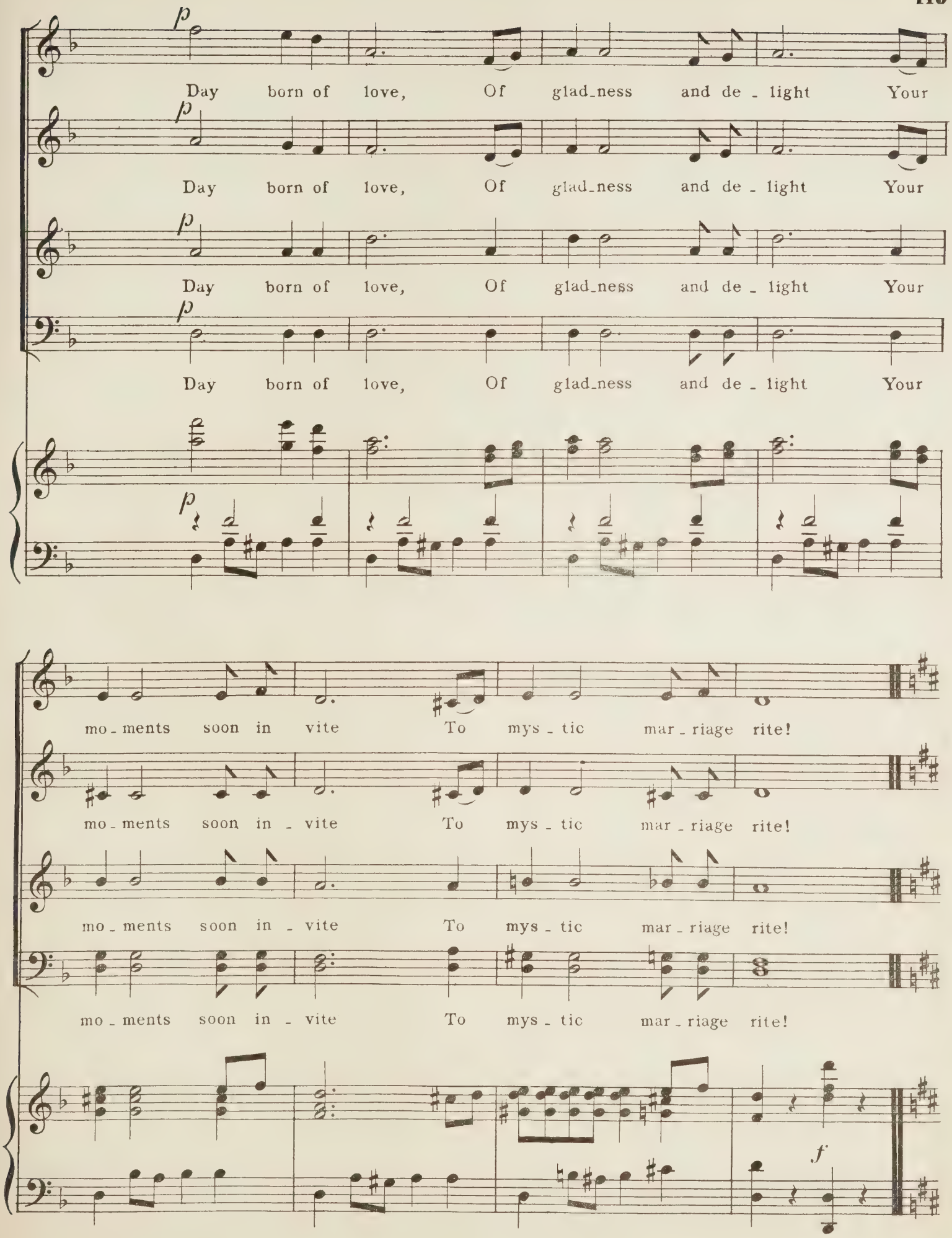
Night for rest and gen - tle sleep Night for rest and sleep.

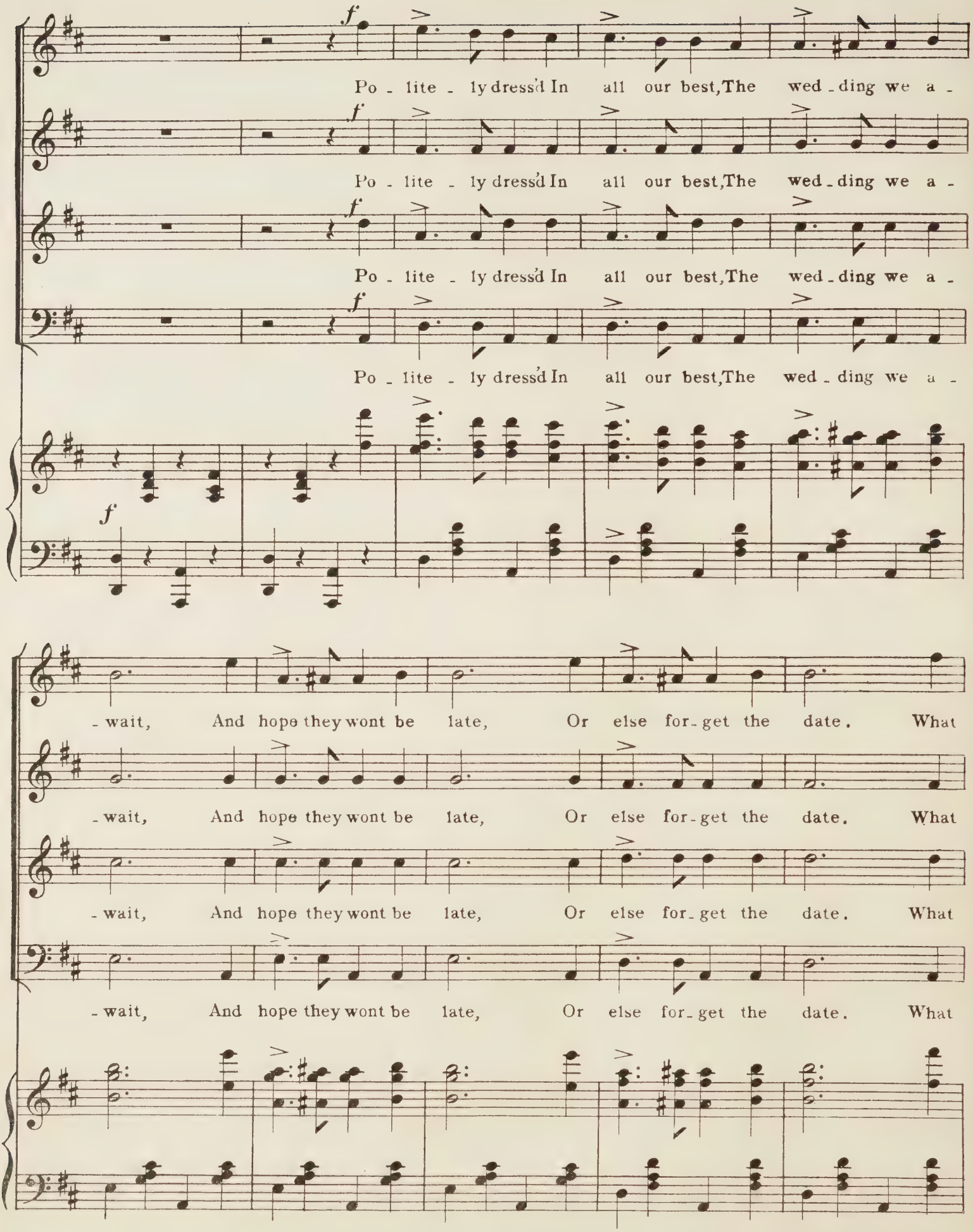
cresc.

Night for rest and gen - tle sleep Night for rest and sleep.

cresc.

p *cresc.*


p
Day born of love, Of glad_ness and de - light Your
p
Day born of love, Of glad_ness and de - light Your
p
Day born of love, Of glad_ness and de - light Your
p
Day born of love, Of glad_ness and de - light Your
p
mo - ments soon in vite To mys - tic mar - riage rite!
mo - ments soon in - vite To mys - tic mar - riage rite!
mo - ments soon in - vite To mys - tic mar - riage rite!
mo - ments soon in - vite To mys - tic mar - riage rite!
f


Po - lite - ly dress'd In all our best, The wed - ding we a -
Po - lite - ly dress'd In all our best, The wed - ding we a -
Po - lite - ly dress'd In all our best, The wed - ding we a -
Po - lite - ly dress'd In all our best, The wed - ding we a -
- wait, And hope they wont be late, Or else for - get the date. What
- wait, And hope they wont be late, Or else for - get the date. What
- wait, And hope they wont be late, Or else for - get the date. What
- wait, And hope they wont be late, Or else for - get the date. What

would be done If ei - ther one Neg - lec - ted to ap - pear; If some-body demurr'd Or

would be done If ei - ther one Neg - lec - ted to ap - pear; If some-body demurr'd Or

would be done If ei - ther one Neg - lec - ted to ap - pear; If some-body demurr'd Or

would be done If ei - ther one Neg - lec - ted to ap - pear; If some-body demurr'd Or

a - ny-thing occurr'd With all to in - ter - fere? Be - fore our eyes The

a - ny-thing occurr'd With all to in - ter - fere? Be - fore our eyes The

a - ny-thing occurr'd With all to in - ter - fere? Be - fore our eyes The

a - ny-thing occurr'd With all to in - ter - fere? Be - fore our eyes The

prospect lies Of rich and fes_tive fare, With cups of *sa_ké* rare To

prospect lies Of rich and fes_tive fare, With cups of *sa_ké* rare To

prospect lies Of rich and fes_tive fare, With cups of *sa_ké* rare To

prospect lies Of rich and fes_tive fare, With cups of *sa_ké* rare To

toast the hap_py pair. No won_der then That maids and men U_nite in Hy_men's

toast the hap_py pair. No won_der then That maids and men U_nite in Hy_men's

toast the hap_py pair. No won_der then That maids and men U_nite in Hy_men's

toast the hap_py pair. No won_der then That maids and men U_nite in Hy_men's

praise, And sing their joy - ous lays With blushes all ..... a -

praise, And sing their joy - ous lays With blushes all ..... a -

praise, And sing their joy - ous lays With blushes all ..... a -

praise, And sing their joy - ous lays With blushes all ..... a -

- blaze! .....

- blaze! .....

- blaze! .....

- blaze! .....

No. 17. SONG—(MOLLY.) "THE TOY MONKEY."

COMPOSED BY LIONEL MONCKTON.

Allegro moderato.

PIANO.

mf

MOLLY.

1. Poor lit - tle maid - en, who loves a bit of fun, Learns her pro-pen-si-ty to rue!
2. No - bo - dy doubts that this hor - rid Ja - pan - ese Wives — o - ri - en - tal - ly — has got;

p

M.

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M.

Just look at me! what a pret - ty thing I've done!
One, two or three, or as ma - ny as you please—

M.

Here's a de - light - ful how - de - do! A pre - cious pic - kle I'm in!
I won't be ad - ded to the lot! He thinks I can't re - sist him;

M.

Fool - ish lit - tle Mol - ly, Punish'd for your fol - ly, A wood - en
Roll - ing in his rich - es, Fan - cies he be - witch - es— But round my

M.

mon - key climb - in' Is - n't on a stick like you!
thumb I'll twist him Whe - ther he's a - ware or not!

poco rit:

CHORUS.

Click! click! I'm a mon-key on a stick! A-ny one with me can play, And my an-tics he'll en-joy Till he finds a new-er toy, When he'll wish me a po-lite good-day.....

Click! click! He's a mon-key on a stick, Bound to let me have my way! So I'll keep him all a-live Till my English friends arrive-When I'll wish him a po-lite good-day! .....

1º 2º

cresc.

D.C.

DANCE (*After 2nd verse.*)

poco rit.

f

No. 18. DUET — (JULIETTE & WUN-HI.) "CHING-A-RING-A-REE!"

Allegretto.

PIANO.

JULI. When I want a - - - ny - - thing done, I try my fa - vour - ite plan — I whee - dle and coax, And much - ee o - - - - pen eyes; For Chi - na - man mild Him

WUN-HI. When me want get - - tee my way, Keep

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flat - ter the folks As on - ly a French girl can! If
well - ee sharp child— Tell plen - ty big whop - - per lies! JULI. To -

e - ver I chance on one Who won't be coax'd by
- ge - ther we'll work to - day— You're just the man for

me, I peep and I pry, And I work on the sly— *Com -*
me! A girl ne - ver jibs At a few lit - tle fibs— *Com -*

WUN-HI. JULIETTE. WUN-HI.

- pren - ez - vous ca? Wee! Wee! Com - - - pren - ez - vous ca? Wee!
- pren - ez - vous ca? Wee! Wee! Com - - - pren - ez - vous ca? Wee!

BOTH.

Wee! Wee! O chi - kee hi - kee ching - a - ring - a - ree! The

smart French girl and the cute Chi - - nee! Mon - sieur, mam' - selle Suit

ve - ry ve - ry well, So sing Ching - a - ring Ching - a - ring - a - ring - a - ree!

The smart French girl and the

cute Chi - nee! Mon - sieur, mam'selle Suit ve - ry ve - ry well, So sing Ching-a-ring Ching-a-

ring - a - ring - a - ree!

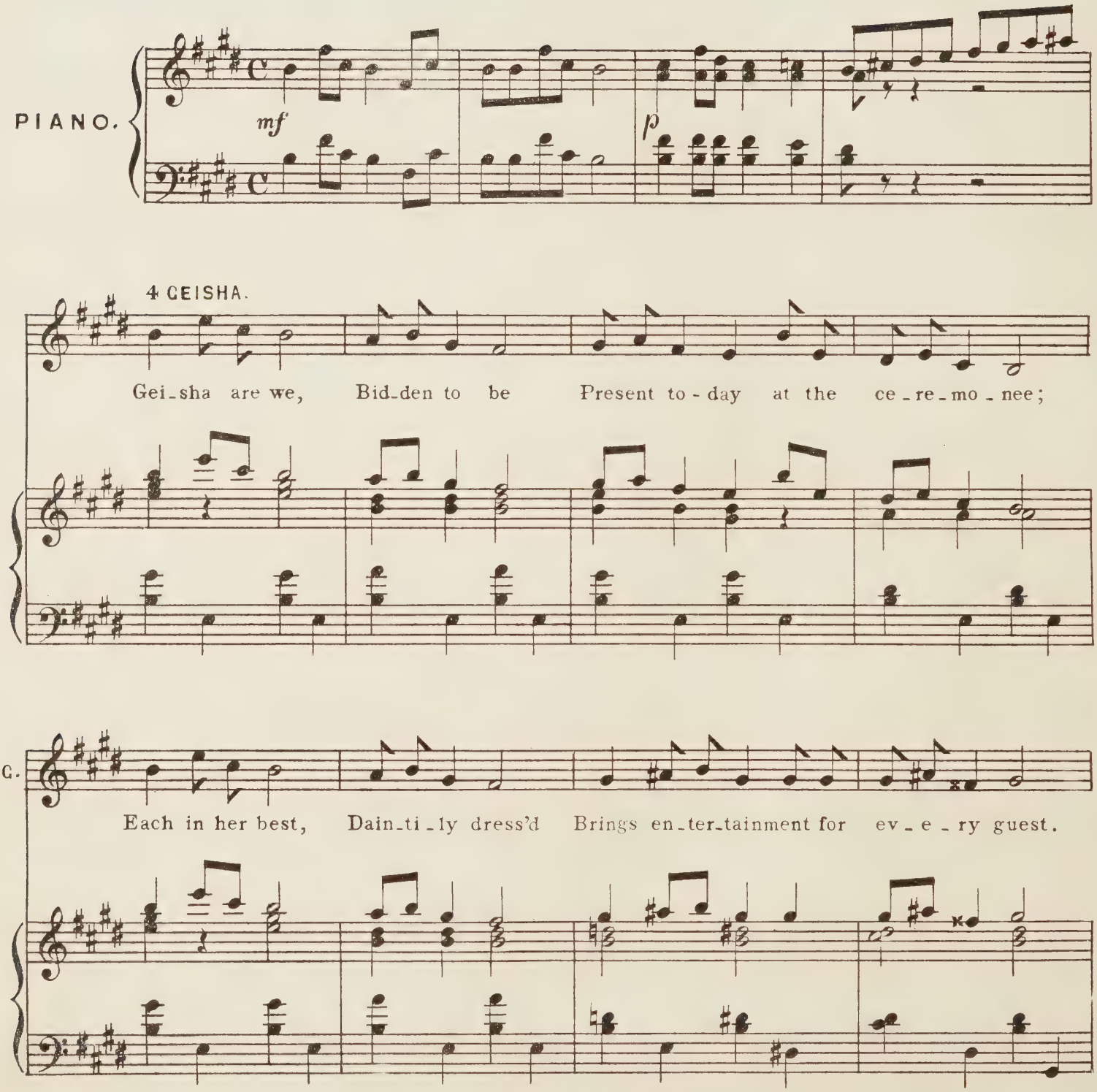
DANCE *(after second verse.)*

mf

D.C.

f

No. 19. CONCERTED PIECE—"GEISHA ARE WE."



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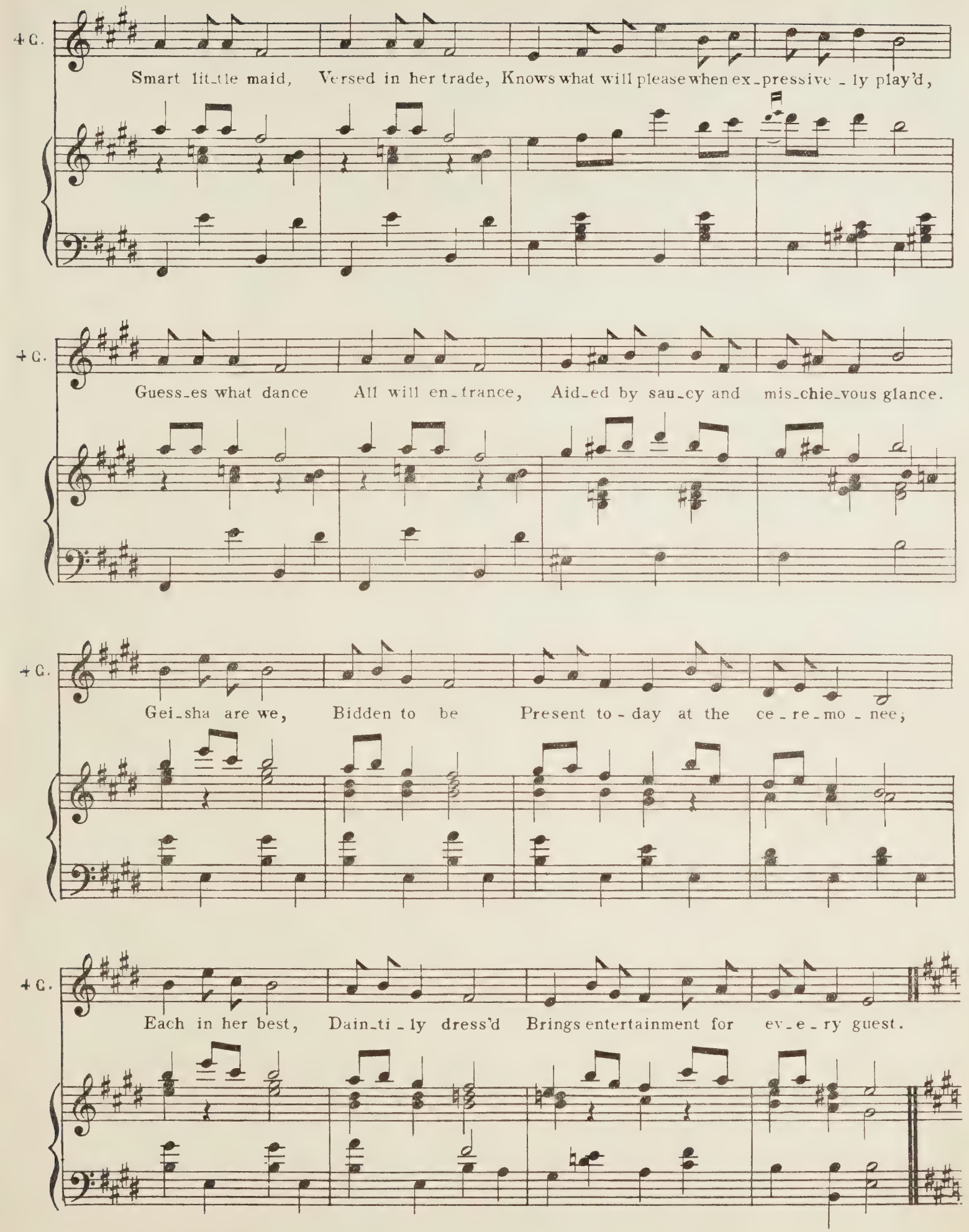

4 C.
Smart lit_tle maid, Versed in her trade, Knows what will please when ex_pressive _ ly play'd,
4 C.
Guess_es what dance All will en_trance, Aid_ed by sau_cy and mis_chie_vous glance.
4 C.
Gei_sha are we, Bidden to be Present to - day at the ce _ re _ mo _ nee;
4 C.
Each in her best, Dain_ti _ ly dress'd Brings entertainment for ev _ e _ ry guest.

OFFICERS.

Now, be - - fore we let you go, Tell us

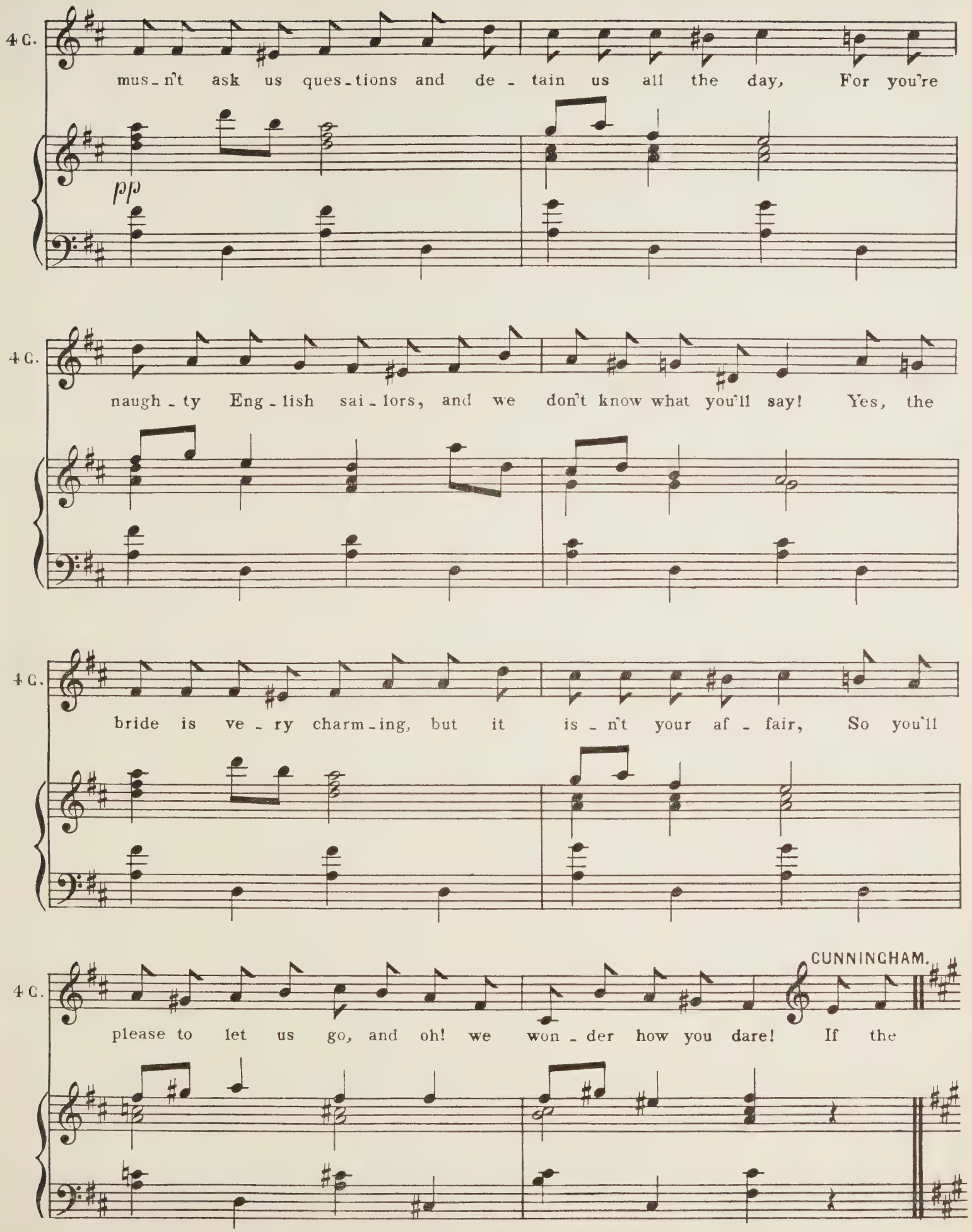
f

OFF. ev'- ry-thing you know, For our spirits ra-ther low your words may hap-pen ease. Will the

OFF. wedding be a treat? Are there lots of things to eat? Is the bride extremely sweet and ve-ry

4 GEISHA.

OFF. Jap-an-ese? Is the bride extremely sweet and very Japan-ese? Oh you


4 C.
mus_n't ask us ques_tions and de_tain us all the day, For you're
pp
4 C.
naugh_ty Eng_lish sai_lors, and we don't know what you'll say! Yes, the
4 C.
bride is ve_ry charm_ing, but it is_n't your af_fair, So you'll
4 C.
please to let us go, and oh! we won_der how you dare! If the
CUNNINGHAM.

Mar - quis should de - tect This flir - - ta - tion in - cor - rect, His au -

- tho - ri - ty un - check'd He will as - - sert with us. But you're

all so ve - ry nice That with - - out re - flect - ing twice, We in - -

- tend to break the ice, And make you flirt with us.

ENGLISH GIRLS.

Now you mustn't go and leave us for the geisha, if you please, For we

ff

E. G.

cannot have you flirt-ing with these pretty Jap-an-ese! They are charming lit-tle creatures, but it

4 GEISHA.

E. G.

real-ly is-n't fair, So you'll please to let them go, and oh! we won-der how you dare! Yes we

OFFICERS.

4 G.

won-der how they dare! Yes we wonder how we dare!

GEISHA.

Gei - sha are we, Bid-den to be Pre-sent to - day at the

C.

ce - re - mo - nee; Each in her best Dain-ti - ly dress'd

C.

Brings en-ter-tain-ment for ev - e - ry guest. Brings en-ter-tain-ment for

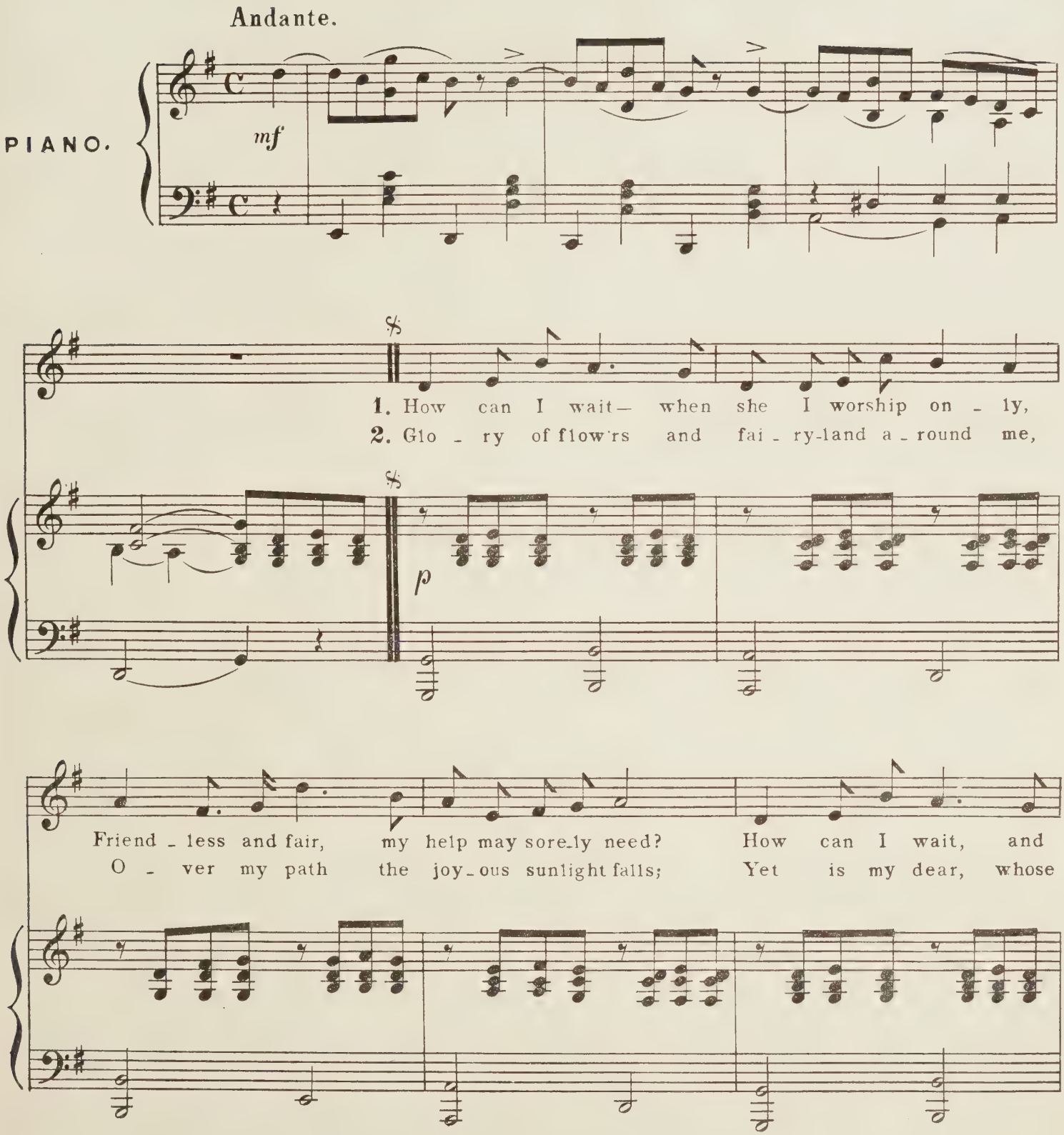
C.

ev - e - ry guest.

dim:

ddd

No. 20. SONG — (FAIRFAX.) "STAR OF MY SOUL."



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leave her sad and lone - ly, Count - ing the hours that all too slow - ly speed?
charms so fast have bound me, Caged like a bird with - in those gild - ed walls.

Earth has no grace that does not cling a - bout her— Life has no charm, if mine she
Would I could break the cru - el bonds that hold her, Snap ev - 'ry chain that keeps us

may not be; Star of my soul!— I can - not live with - out her;
two a - part! Star of my soul!— the half I have not told her

O grant this day may give her back to me!
Of all the love that fills my beat - ing heart!

rall: pp

Dream, O my dear-est, till we meet once more, Day-dreams of hap-pi-ness a-

-gain in store, Dreams of a fu-ture that our fates may hold,

1st time.

Pass'd in the wonder-land of love un-told!

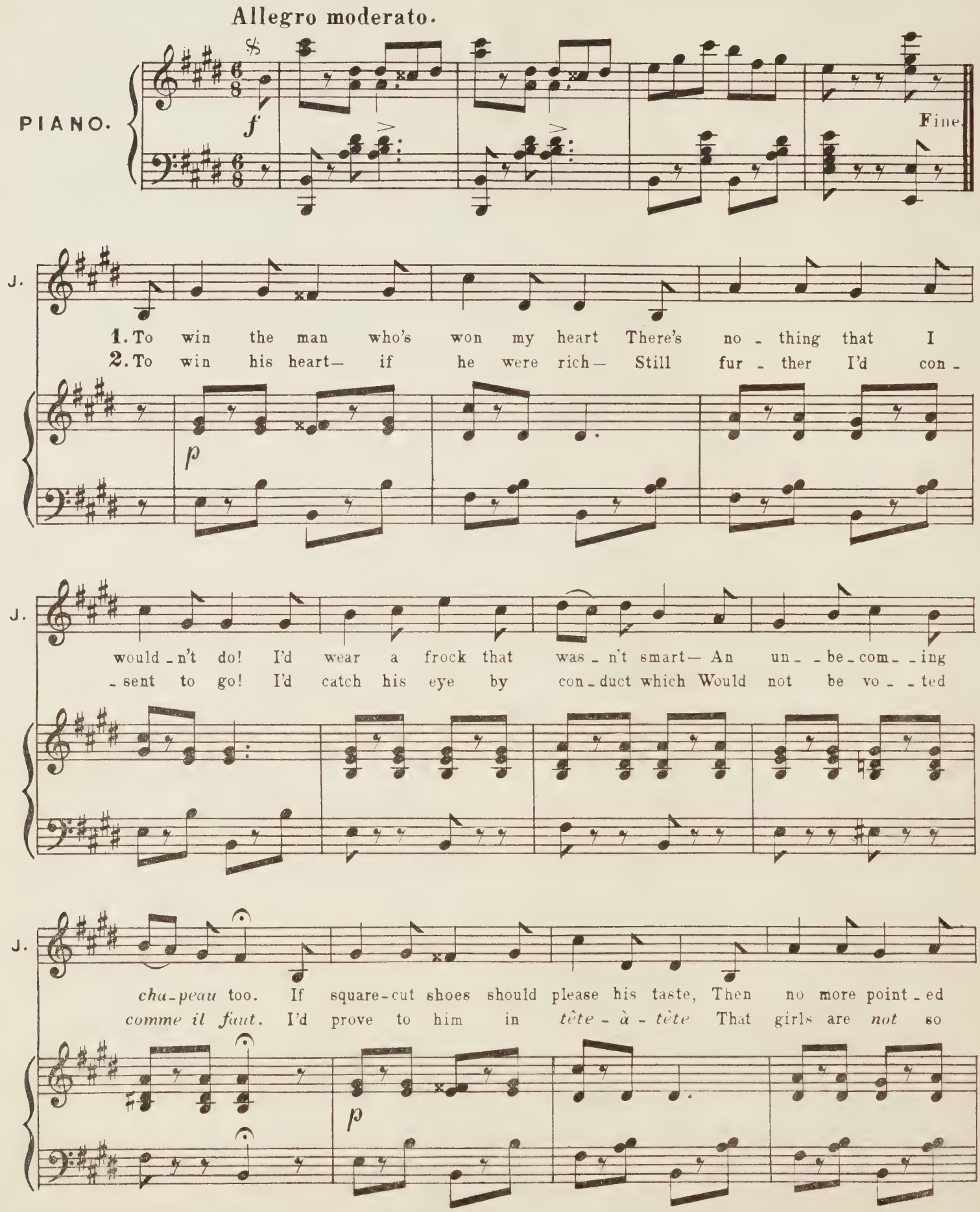
mf

D.C.

2nd time.

Pass'd in the won-der-land of love un-told!

No. 21. SONG— (JULIETTE.) "IF THAT'S NOT LOVE— WHAT IS?"



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J.

toes for me, And thir - ty in - ches round the waist I'd cheer - ful - ly.. con -
prim and chill, And then if he should he - - si - tate — I'd go a lit - - tle

J.

- sent to be. And if *that's* not love — what
fur - ther still! And if *that's* not love — what

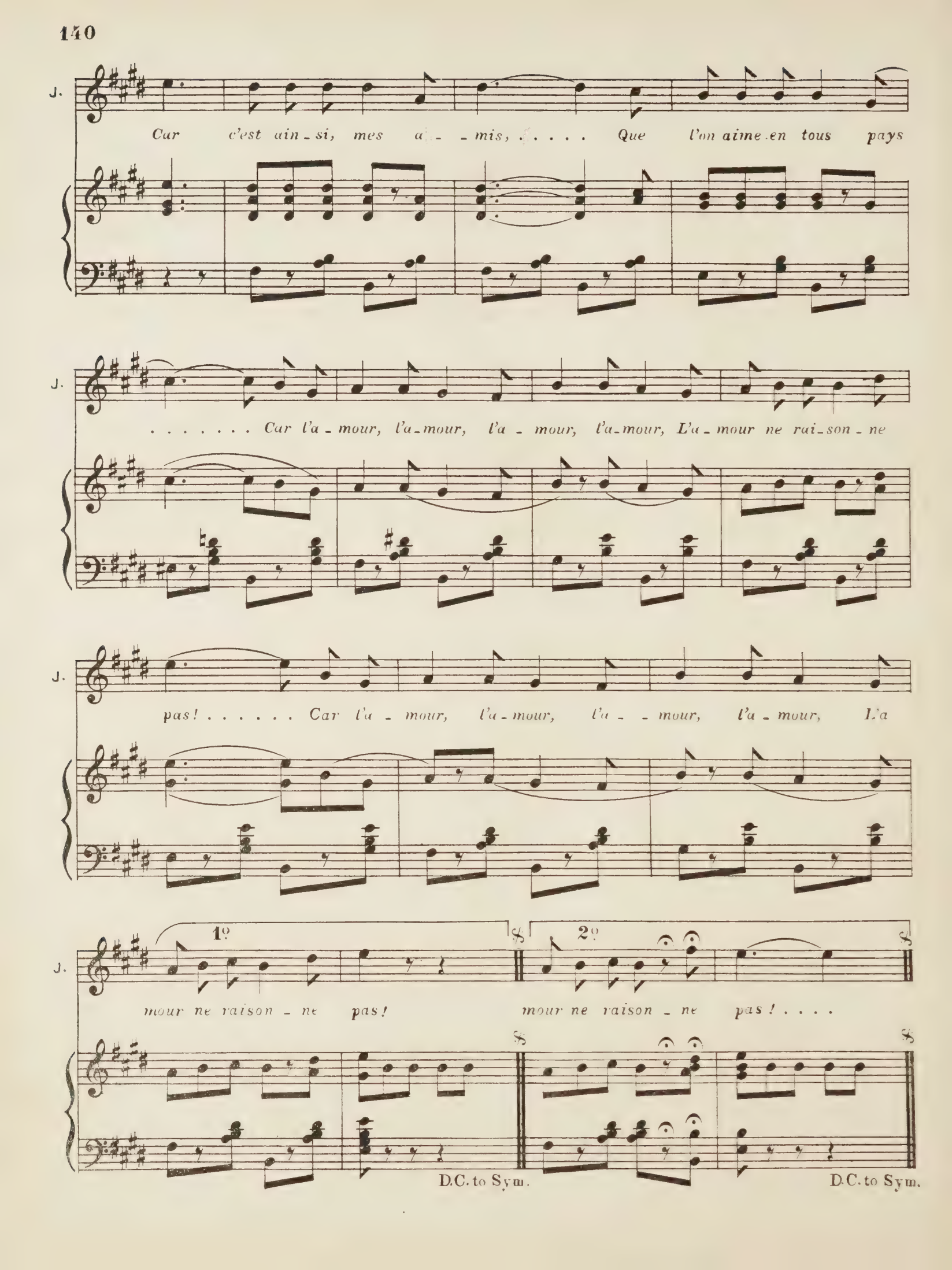
f *p*

J.

is? For I feel my heart go pop, And my sen - ses whirl and
is? For I feel my heart go pop, And my sen - ses whirl and

J.

fizz Till I don't know where to stop!
fizz Till I don't know where to stop!


J.
Car c'est ain_si, mes a_ _mis, ... Que l'on aime en tous pays
J.
. . . . . Car l'a_mour, l'a_mour, l'a_mour, l'a_mour, L'a_mour ne rai_son_ne
J.
pas! . . . . . Car l'a_mour, l'a_mour, l'a_ _mour, l'a_mour, L'a
J.
1º
mour ne raison_ne pas!
2º
mour ne raison_ne pas! . . . .
D.C. to Sym.
D.C. to Sym.

No. 21. JAPANESE MARCH. (ENTRANCE OF CHORUS.)

PIANO.

f

Ko - i - wa se-ni sumu, Tori - wa ki-ni tomaru, Hi-to-wa na-sa-ke - no

Ko - i - wa se-ni sumu, Tori - wa ki-ni tomaru, Hi-to-wa na-sa-ke - no

Ko - i - wa se-ni sumu, Tori - wa ki-ni tomaru, Hi-to-wa na-sa-ke - no

Ko - i - wa se-ni sumu, Tori - wa ki-ni tomaru, Hi-to-wa na-sa-ke - no

fff

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Ka_ge..... Ko_i _ wa se_ni sumu, Tor_i _ wa ki_ni tomaru, Hi_to_wa

Ka_ge..... Ko_i _ wa se_ni sumu, Tor_i _ wa ki_ni tomaru, Hi_to_wa

Ka_ge..... Ko_i _ wa se_ni sumu, Tor_i _ wa ki_ni tomaru, Hi_to_wa

Ka_ge..... Ko_i _ wa se_ni sumu, Tor_i _ wa ki_ni tomaru, Hi_to_wa

na_sa_ke_no Ka_ge, Ka_ge, Ka_ge, Ka_ge _ ni.

na_sa_ke_no Ka_ge, Ka_ge, Ka_ge, Ka_ge _ ni.

na_sa_ke_no Ka_ge, Ka_ge, Ka_ge, Ka_ge _ ni.

na_sa_ke_no Ka_ge, Ka_ge, Ka_ge, Ka_ge _ ni.

ff fffff

No. 23. ENTRANCE OF GEISHA—"WITH SPLENDOUR AUSPICIOUS."

Andante con moto.

PIANO.

p

With splen - - dour aus - - pi - cious, . . O

With splen - - dour aus - - pi - cious, . . O

sun-beams il - lu - mine the day! . . . . . With per - - fume de - - li - cious, . . O

sun-beams il - lu - mine the day! . . . . . With per - - fume de - - li - cious, . . O

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flowers make fragrant the way!. . . . O ze - - phyrs, go car - ry. . . . . Our

flowers make fragrant the way!. . . . . O ze - - phyrs, go car - ry. . . . . Our

song to the Mas - - ter of Might, ... Who com - - - eth to

song to the Mas - - ter of Might, ... Who com - - - eth to

mar - ry. . . . . The Rose of his fan - cy's de - - - light!. . . . . Sing

mar - ry. . . . . The Rose of his fan - cy's de - - - light!. . . . . Sing

sweet - ly and shril - ly, ... O twit - ter - ing birds of the

sweet - ly and shril - ly, ... O twit - ter - ing birds of the

air! . . . . Than li - lac or li - ly. . . . . The bride is more dain - ti - ly

air! . . . . Than li - lac or li - ly. . . . . The bride is more dain - ti - ly

fair . . . . . From hill and from val - ley . . . . . The

fair . . . . . From hill and from val - ley . . . . . The

e - choes are greet - ing the day. . . . . With soft fal - lal - lal - ly, . . . And

e - choes are greet - ing the day. . . . . With soft fal - lal - lal - ly, . . . And

Meno mosso.

ten - der fal - lal - lal - lal - lay! . . . . And ten - der fal - lal - lal - lal - lay! . . . . And

ten - der fal - lal - lal - lal - lay! . . . . And ten - der fal - lal - lal - lal - lay! . . . . And

a tempo.

ten - der fal - lal - lal - lal - lay! Ah! . . . . . With

ten - der fal - lal - lal - lal - lay! Ah! . . . . . With

a tempo

splen - - dour aus - pi - cious, . . O sun-beams il - lu - mine the day! . . . . . With

splen - - dour aus - pi - cious, . . O sun-beams il - lu - mine the day! . . . . . With

pp

per - - - fume de - - li - cious, . . O flow - ers make fragrant the way! . . . . . O

per - - - fume de - - li - cious, . . O flow - ers make fragrant the way! . . . . . O

ze - - - phyrs, go car - ry. . . . . Our song to the Mas - ter of Might, ... Who

ze - - - phyrs, go car - ry. . . . . Our song to the Mas - ter of Might, ... Who

com - - eth to mar - ry. . . . . The Rose of his fancy's de - light, ... The

com - - eth to mar - ry. . . . . The Rose of his fancy's de - light, ... The

Rose of his fancy's de - - light, ... The Rose of his fancy's de - light! . . . . . .

Rose of his fancy's de - - light, ... The Rose of his fancy's de - light! . . . . . .

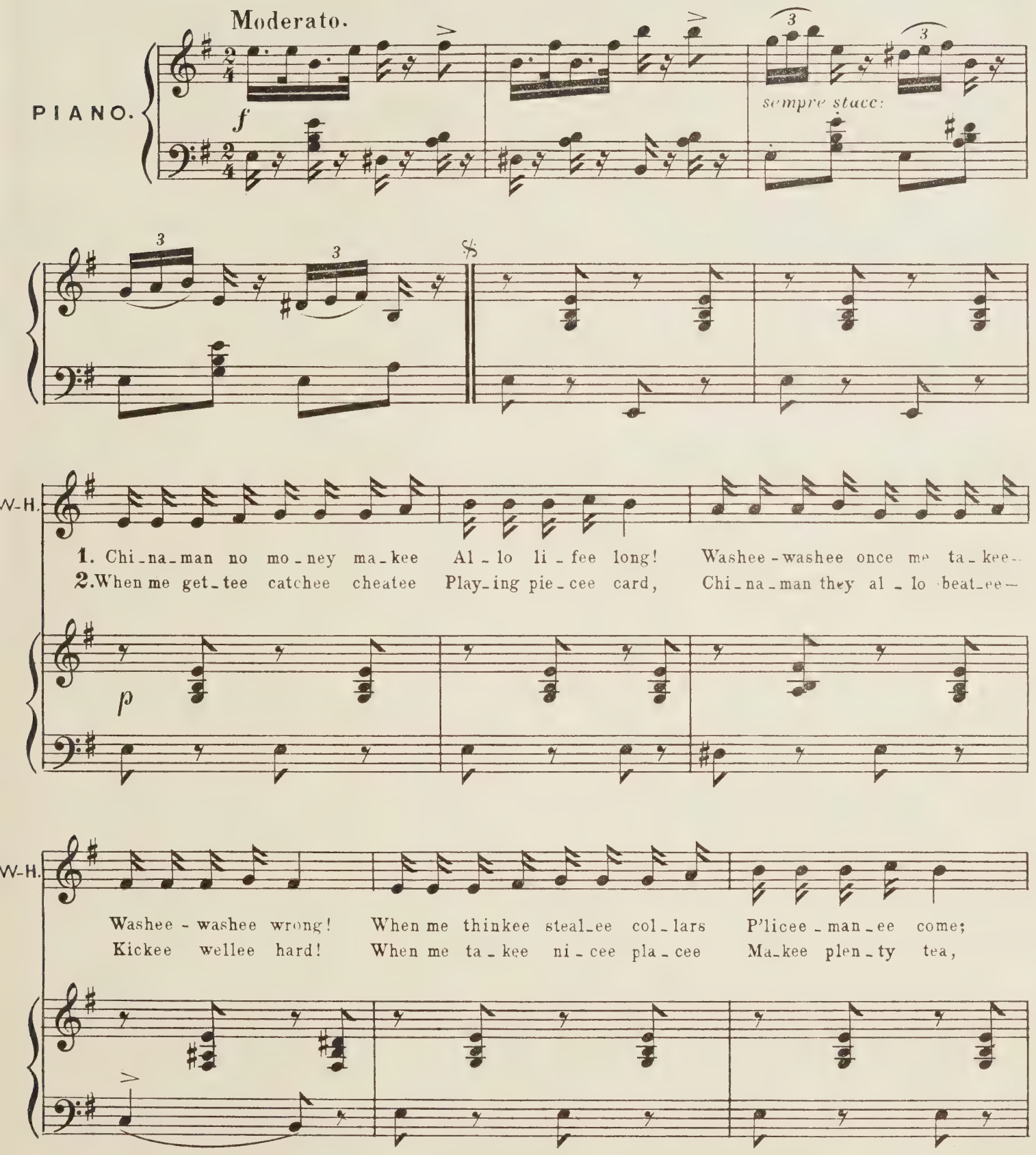
Ped.

. . . . . .

. . . . . .

8va

No. 24. SONG—(WUN-HI & CHORUS.) "CHIN CHIN CHINAMAN."



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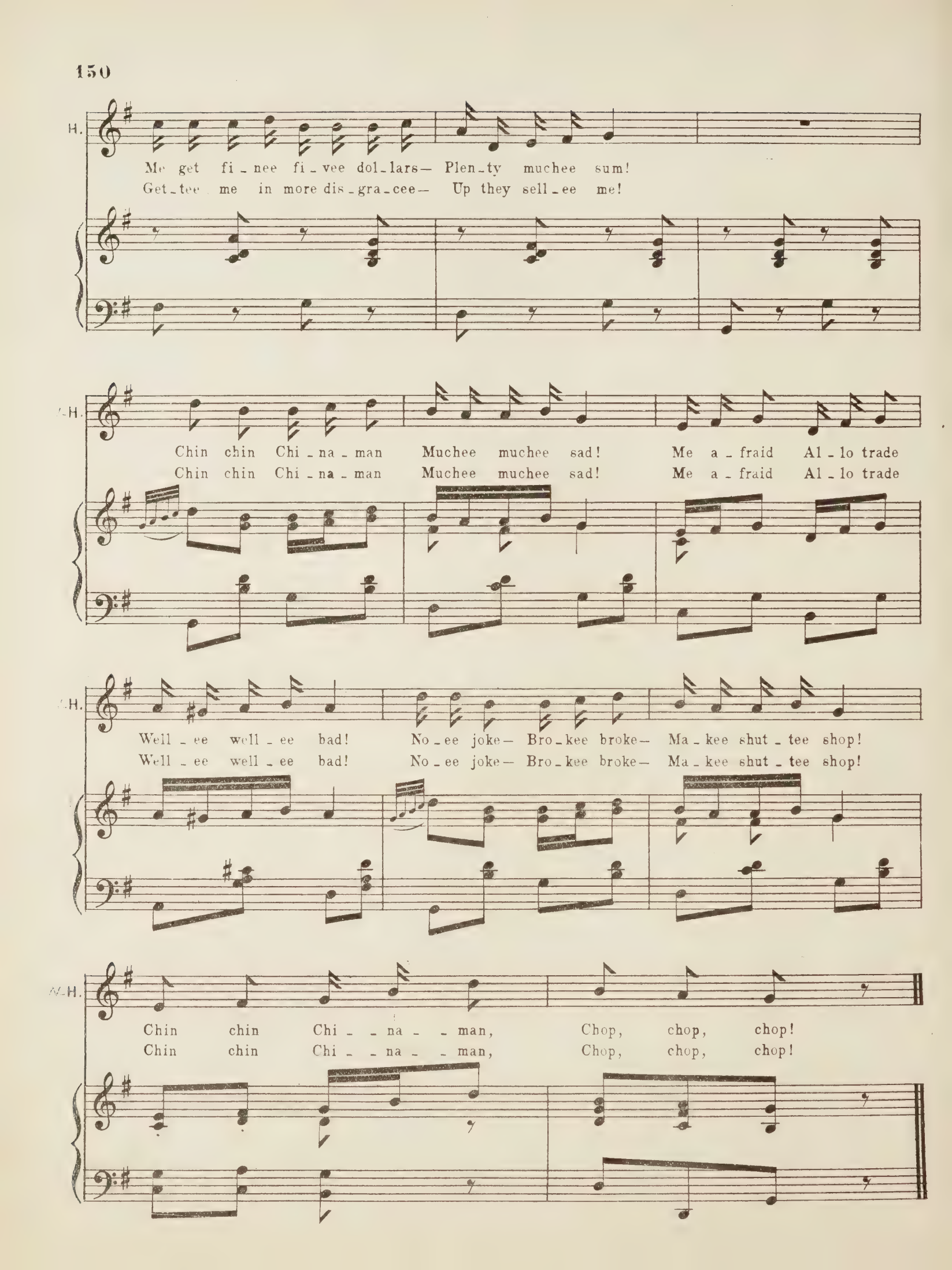

H.
Me get fi - nee fi - vee dol - lars— Plen - ty muchee sum!
Get - tee me in more dis - gra - cee— Up they sell - ee me!
CH.
Chin chin Chi - na - man Muchee muchee sad! Me a - fraid Al - lo trade
Chin chin Chi - na - man Muchee muchee sad! Me a - fraid Al - lo trade
CH.
Well - ee well - ee bad! No - ee joke— Bro - kee broke— Ma - kee shut - tee shop!
Well - ee well - ee bad! No - ee joke— Bro - kee broke— Ma - kee shut - tee shop!
CH.
Chin chin Chi - - na - - man, Chop, chop, chop!
Chin chin Chi - - na - - man, Chop, chop, chop!

CHORUS.

1st SOPRANO.

Chin chin Chi - na - man Much - ee much - ee sad!

2nd SOPRANO.

Chin chin Chi - na - man Much - ee much - ee sad!

TENOR.

Chin chin Chi - na - man Much - ee much - ee sad!

BASS.

Chin chin Chi - na - man Much - ee much - ee sad!

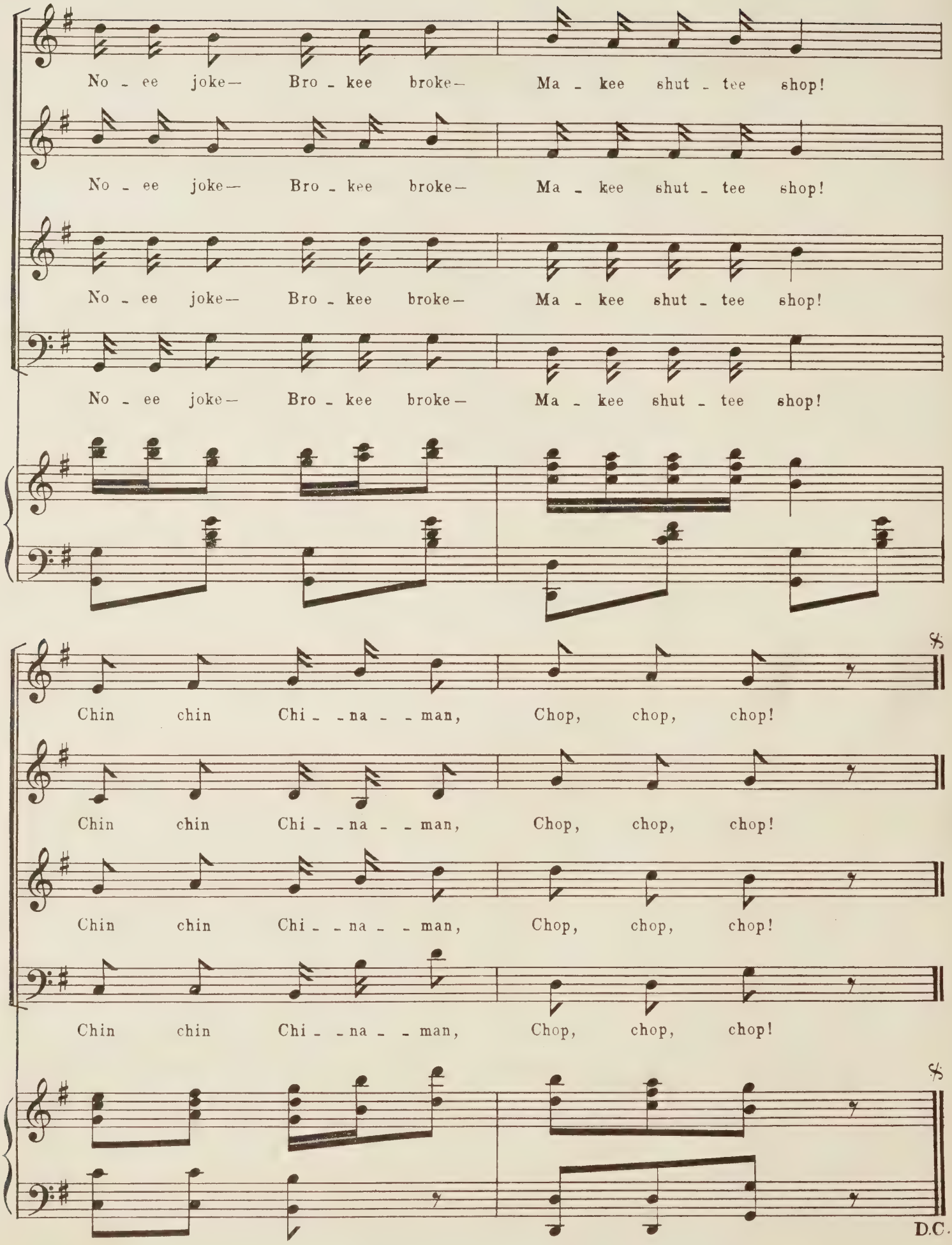
f

He a - - fraid Al - - lo trade Well - ee well - ee bad!

He a - - fraid Al - - lo trade Well - ee well - ee bad!

He a - - fraid Al - - lo trade Well - ee well - ee bad!

He a - - fraid Al - - lo trade Well - ee well - ee bad!


No - ee joke— Bro - kee broke— Ma - kee shut - tee shop!
No - ee joke— Bro - kee broke— Ma - kee shut - tee shop!
No - ee joke— Bro - kee broke— Ma - kee shut - tee shop!
No - ee joke— Bro - kee broke— Ma - kee shut - tee shop!
Chin chin Chi - - na - - man, Chop, chop, chop!
Chin chin Chi - - na - - man, Chop, chop, chop!
Chin chin Chi - - na - - man, Chop, chop, chop!
Chin chin Chi - - na - - man, Chop, chop, chop!
D.C.

DANCE.

PIANO.

p

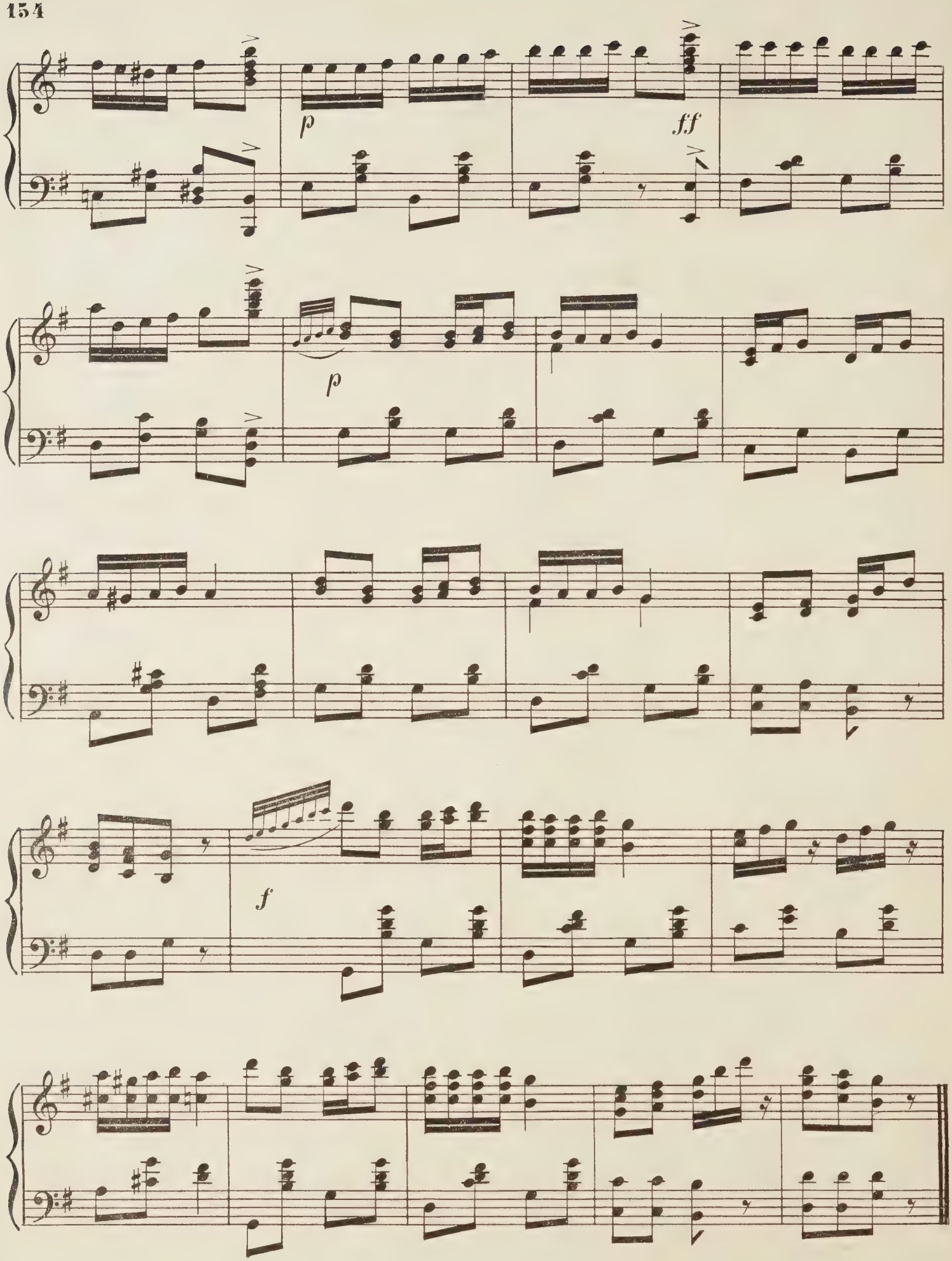
p

Più mosso.

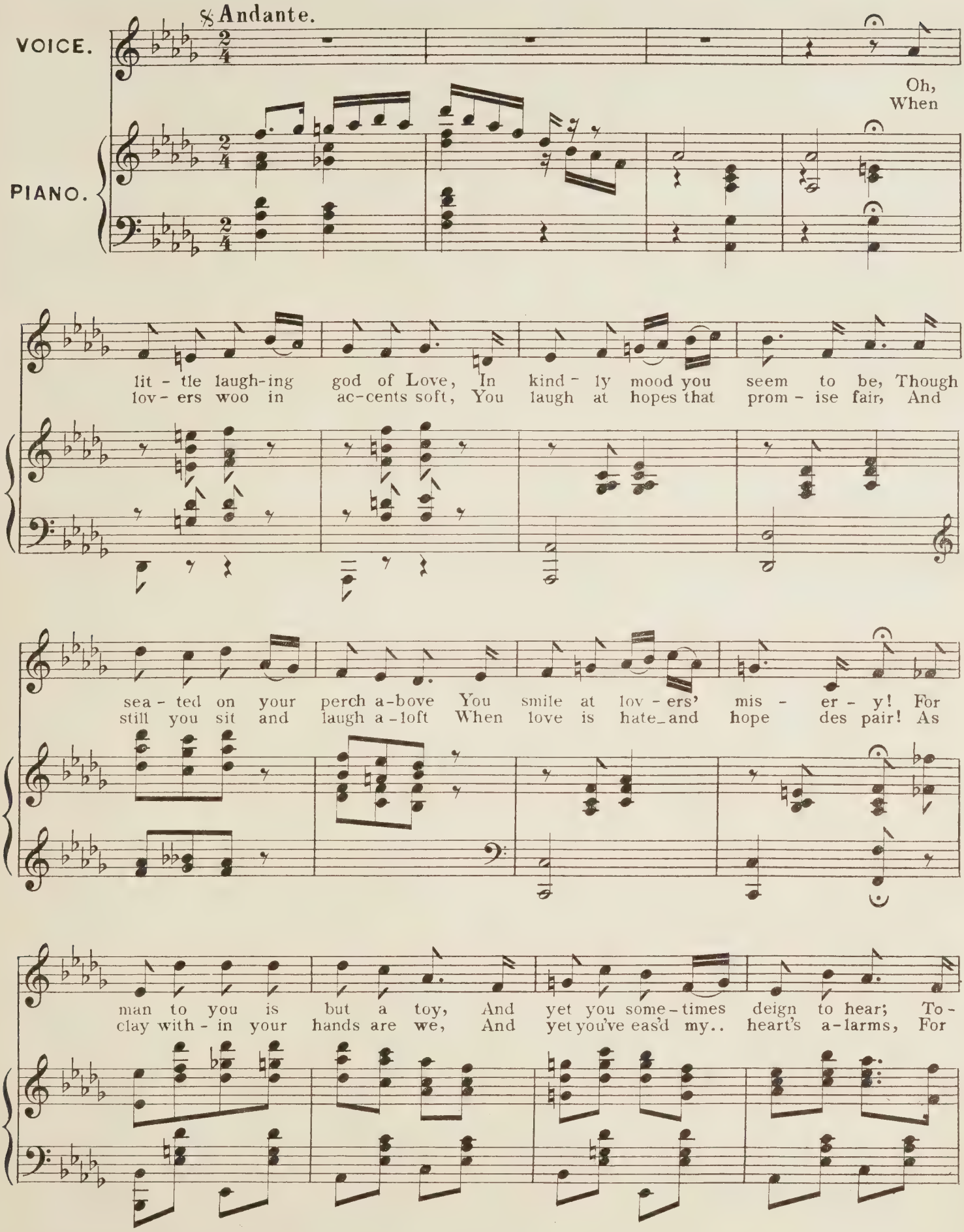
p

ff

p


p
ff
p
f

No. 25. SONG.-(FAIRFAX & CHORUS.) LOVE! LOVE!



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day you fill my heart with joy— To - day you give me back my dear!
she who's all the world to me Will soon be safe with - in my arms!

Tempo di Valse.

più lento

Ah!..... Love! love! soft-ly you

p *pp*

poco più mosso

call; Love! love! laughing at all! Mis - chiev-ous Cu -pid with

rall.

am - or - ous dart, Man's at your mer-cy for you rule his heart!

rall.

a tempo di valse.

Love! love! soft-ly you call; Love! love! laughing at all!

Love! love! soft-ly you call; Love! love! laughing at all!

Love! love! soft-ly you call; Love! love! laughing at all!

Love! love! soft-ly you call; Love! love! laughing at all!

Love! love! soft-ly you call; Love! love! laughing at all!

p

1.

Mis-chiev-ous Cu-pid with am-or-ous dart, Man's at your mer-cy for you rule his heart!

Mis-chiev-ous Cu-pid with am-or-ous dart, ...

Mis-chiev-ous Cu-pid with am-or-ous dart, ...

Mis-chiev-ous Cu-pid with am-or-ous dart, ...

Mis-chiev-ous Cu-pid with am-or-ous dart, ...

2. *dim.* *pp*

mer - cy for you rule, for you rule his

pp

Man's at your mer - cy for you rule his

pp

Man's at your mer - cy for you rule his

pp

Man's at your mer - cy for you rule his

pp

Man's at your mer - cy for you rule his

pp

heart! .....

heart! .....

heart! .....

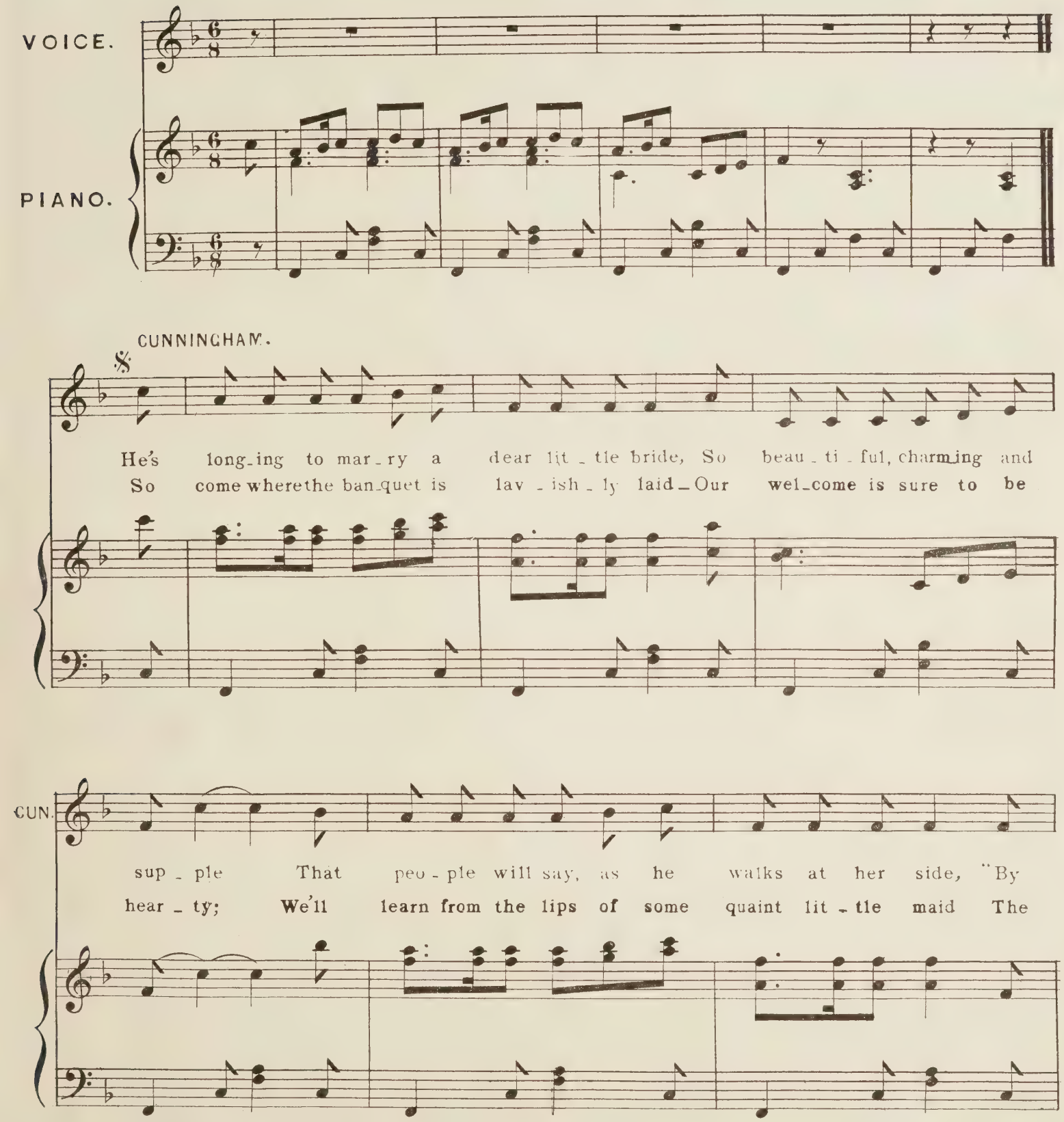
heart! .....

heart! .....

pp *dim.* *ddd*

Ped.

No. 26. SONG—"HEY-DIDDLE-DIDDLE! WHEN MAN IS IN LOVE."



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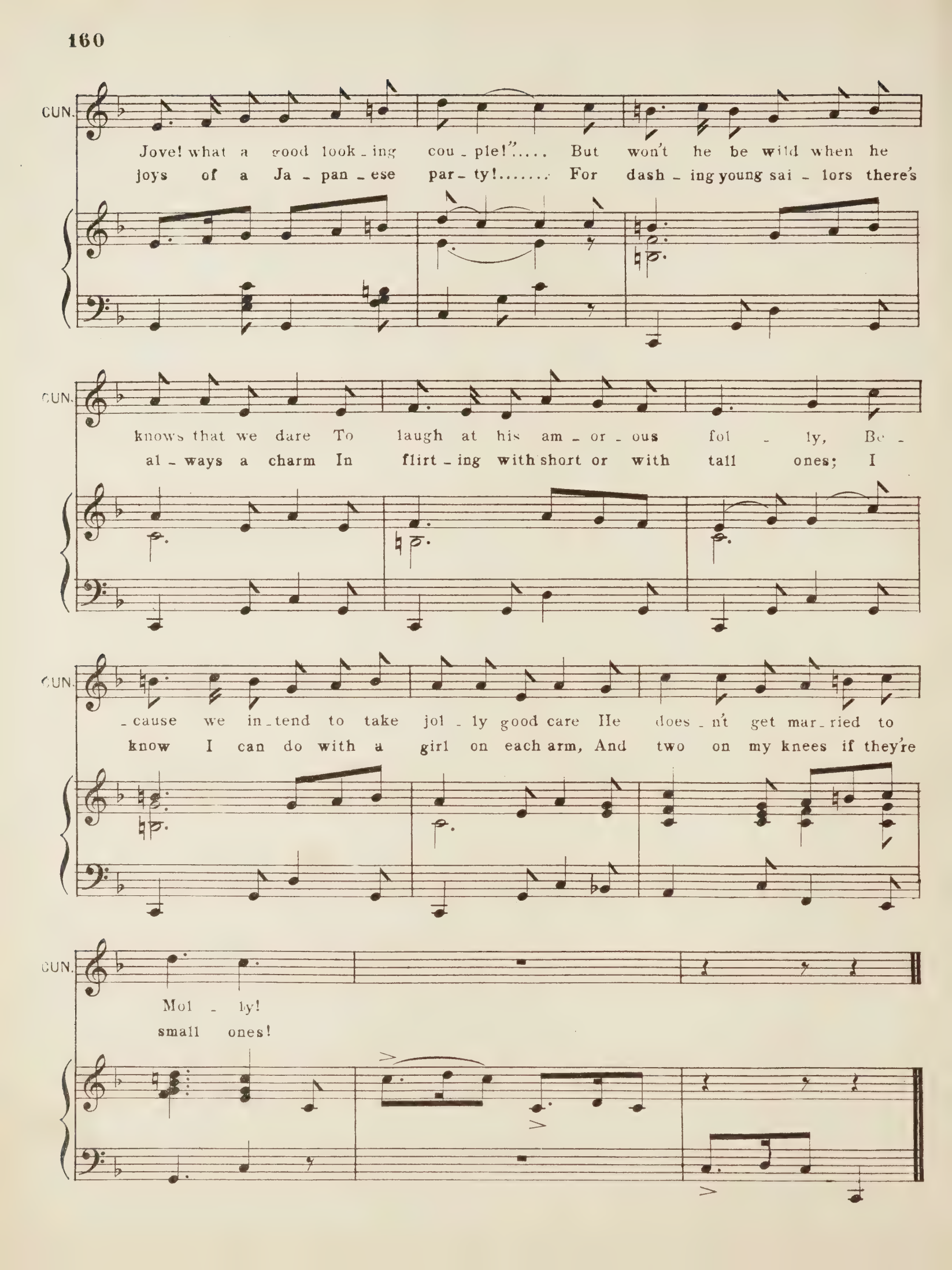
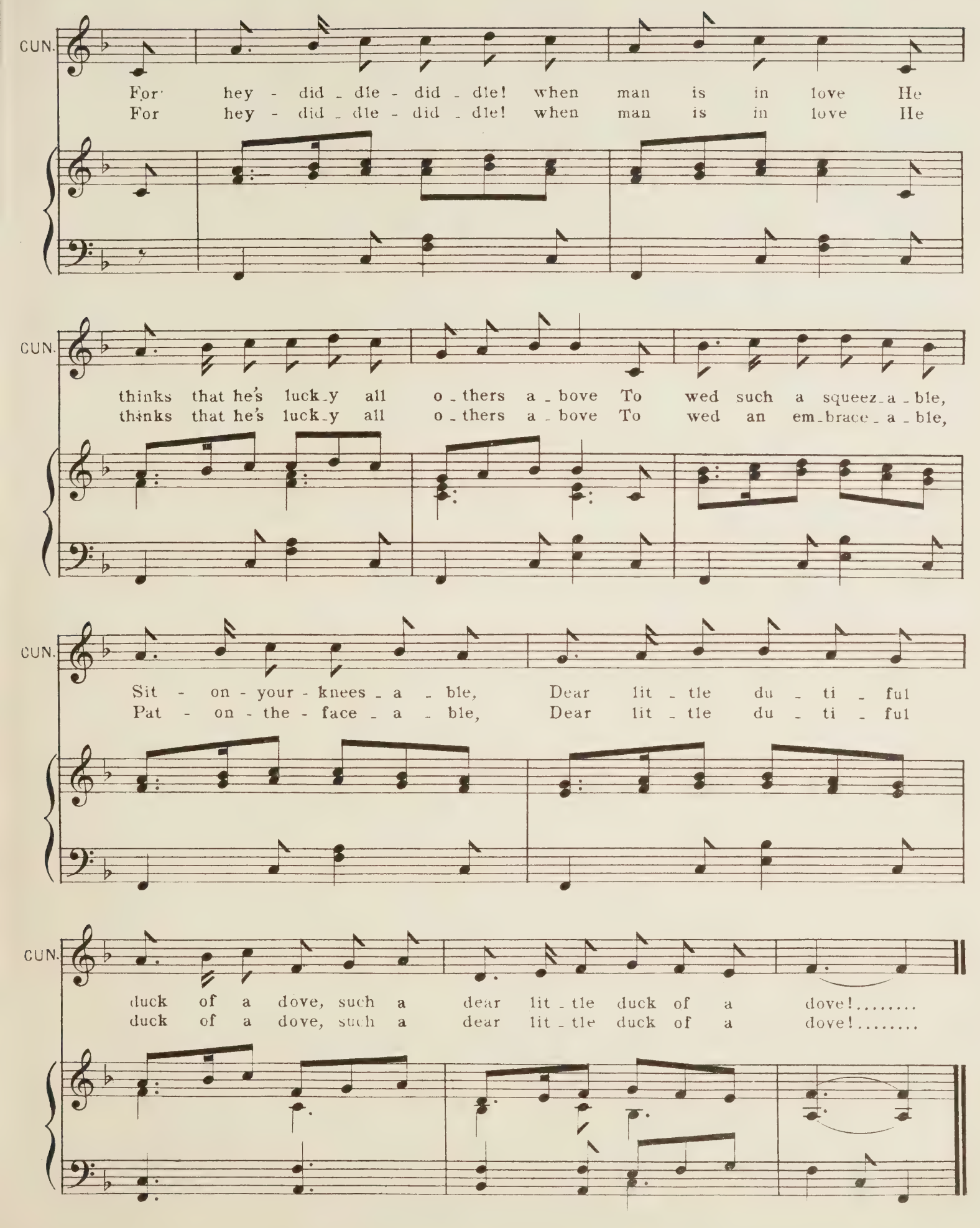

CUN.
Jove! what a good look - ing cou - ple!"..... But won't he be wild when he
joys of a Ja - pan - ese par - ty!..... For dash - ing young sai - lors there's
CUN.
knows that we dare To laugh at his am - or - ous fol - ly, Be -
al - ways a charm In flirt - ing with short or with tall ones; I
CUN.
- cause we in - tend to take jol - ly good care He does - n't get mar - ried to
know I can do with a girl on each arm, And two on my knees if they're
CUN.
Mol - ly!
small ones!


CUN.
For hey - did - dle - did - dle! when man is in love He
For hey - did - dle - did - dle! when man is in love He
CUN.
thinks that he's luck-y all o-thers a-bove To wed such a squeez-a-ble,
thinks that he's luck-y all o-thers a-bove To wed an em-brace-a-ble,
CUN.
Sit - on - your - knees - a - ble, Dear lit-tle du-ti-ful
Pat - on - the - face - a - ble, Dear lit-tle du-ti-ful
CUN.
duck of a dove, such a dear lit-tle duck of a dove!.....
duck of a dove, such a dear lit-tle duck of a dove!.....

CHORUS.

Yes, hey - did - dle - did - dle! when man is in love He
Yes, hey - did - dle - did - dle! when man is in love He

Yes, hey - did - dle - did - dle! when man is in love He
Yes, hey - did - dle - did - dle! when man is in love He

Yes, hey - did - dle - did - dle! when man is in love He
Yes, hey - did - dle - did - dle! when man is in love He

Yes, hey - did - dle - did - dle! when man is in love He
Yes, hey - did - dle - did - dle! when man is in love He

f

thinks that he's luck - y all o - thers a - bove To
thinks that he's luck - y all o - thers a - bove To

thinks that he's luck - y all o - thers a - bove To
thinks that he's luck - y all o - thers a - bove To

thinks that he's luck - y all o - thers a - bove To
thinks that he's luck - y all o - thers a - bove To

thinks that he's luck - y all o - thers a - bove To
thinks that he's luck - y all o - thers a - bove To

wed such a squeez - a - ble, Sit - on - your - knees - a - ble,
wed an em - brace - a - ble, Pat - on - the face - a - ble,

wed such a squeez - a - ble, Sit - on - your - knees - a - ble,
wed an em - brace - a - ble, Pat - on - the face - a - ble,

wed such a squeez - a - ble, Sit - on - your - knees - a - ble,
wed an em - brace - a - ble, Pat - on - the face - a - ble,

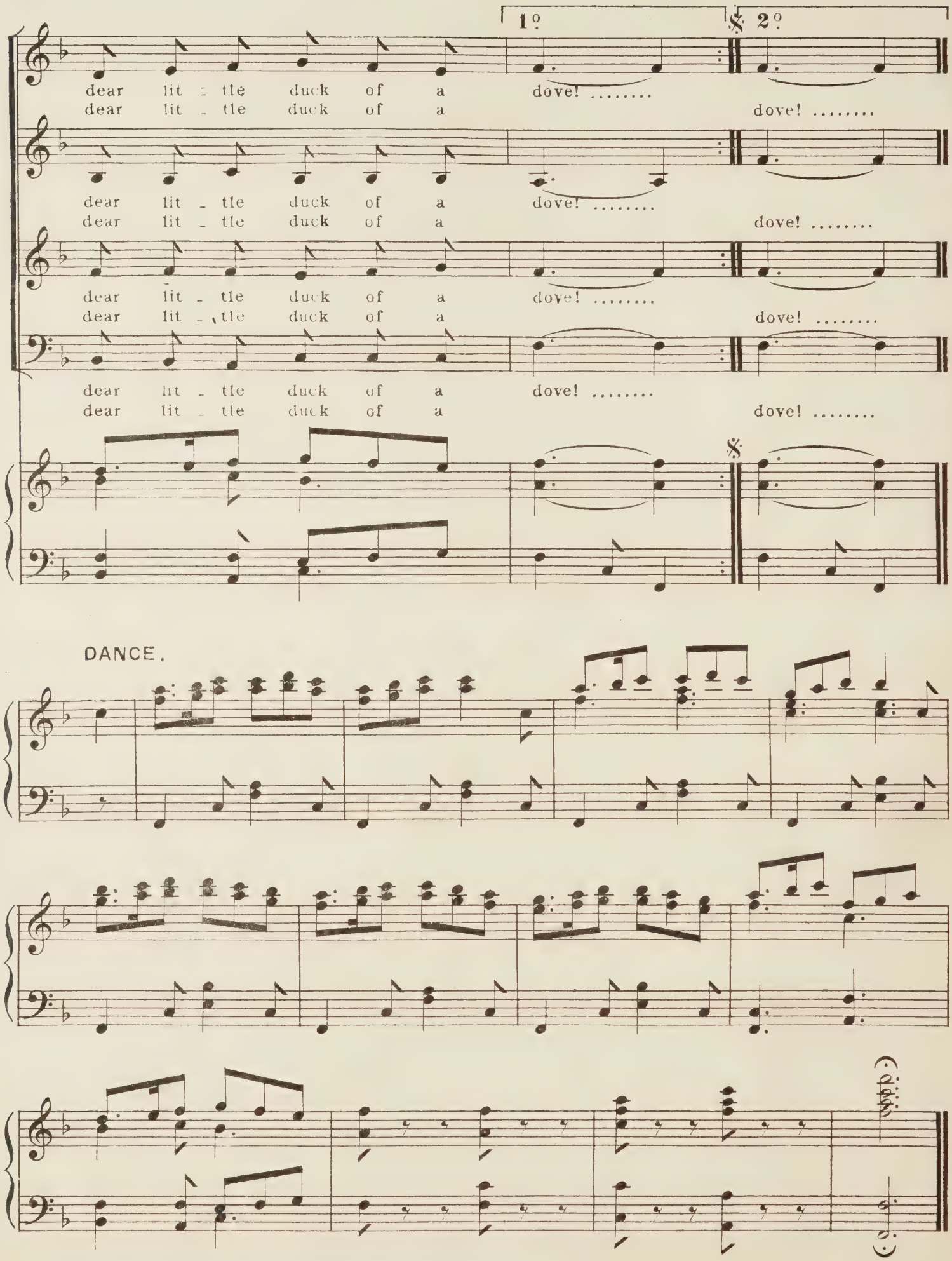
wed such a squeez - a - ble, Sit - on - your - knees - a - ble,
wed an em - brace - a - ble, Pat - on - the face - a - ble,

Dear lit - tle du - ti - ful duck of a dove, such a
Dear lit - tle du - ti - ful duck of a dove, such a

Dear lit - tle du - ti - ful duck of a dove, such a
Dear lit - tle du - ti - ful duck of a dove, such a

Dear lit - tle du - ti - ful duck of a dove, such a
Dear lit - tle du - ti - ful duck of a dove, such a

Dear lit - tle du - ti - ful duck of a dove, such a
Dear lit - tle du - ti - ful duck of a dove, such a


1º
2º
dear lit - tle duck of a dove! .....
dear lit - tle duck of a dove! .....
dear lit - tle duck of a dove! .....
dear lit - tle duck of a dove! .....
dear lit - tle duck of a dove! .....
dear lit - tle duck of a dove! .....
dear lit - tle duck of a dove! .....
dear lit - tle duck of a dove! .....
DANCE.

No. 27. SONG:— (MOLLY & CHORUS.) "THE INTERFERING PARROT."

Moderato.

PIANO.

MOLLY.

A par_rot once re_si_ded in a pret_ty gild_ed cage, Sar_
He left the poor ca_na_ry with her spi_rits ra_ther low, But
Ca_na_ry's yel_low coun_tenance with jea_lous_y was green, And
Of course there is a mo_ral, and of course it's at the end— Those

_cas_tic was his tem_per, and un_cer_tain was his age. He
when she got her hus_band home her tongue be_gan to go. In
when he met his wife they had a nice do_mes_tic scene— Till—
fool_ish young ca_na_ries had a mon_key for a friend, And

knew that two canaries had a_partments overhead Who'd on_ly ve_ry re_cent_ly been
vain he tried cares_ses, and at_tempted to deny— The sil_ly lit_tle bird be_gan to
she with pocket handkerchief and *he* with sul_len scowl, They hurried off to Mr.___ Jus_tice
as to all the trouble each in turn was giving vent, They put the cunning monkey on the

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CHORUS.

1st & 2nd SOPRANOS.

MOLLY.

wed! They'd re_cent_ly been wed! He kept an eye on all that they were
cry! The bird be_gan to cry! She told him that she knew he lov'd a_
Owl! To Mr.— Jus_tice Owl! He grant_ed a ju_di_cial se_par_
scent! They put him on the scent! He called up_on the par_rot in the

TEN.

They'd re_cent_ly been wed!
The bird be_gan to cry!
To Mr.— Jus_tice Owl!
They put him on the scent!

BASS.

They'd re_cent_ly been wed!
The bird be_gan to cry!
To Mr.— Jus_tice Owl!
They put him on the scent!

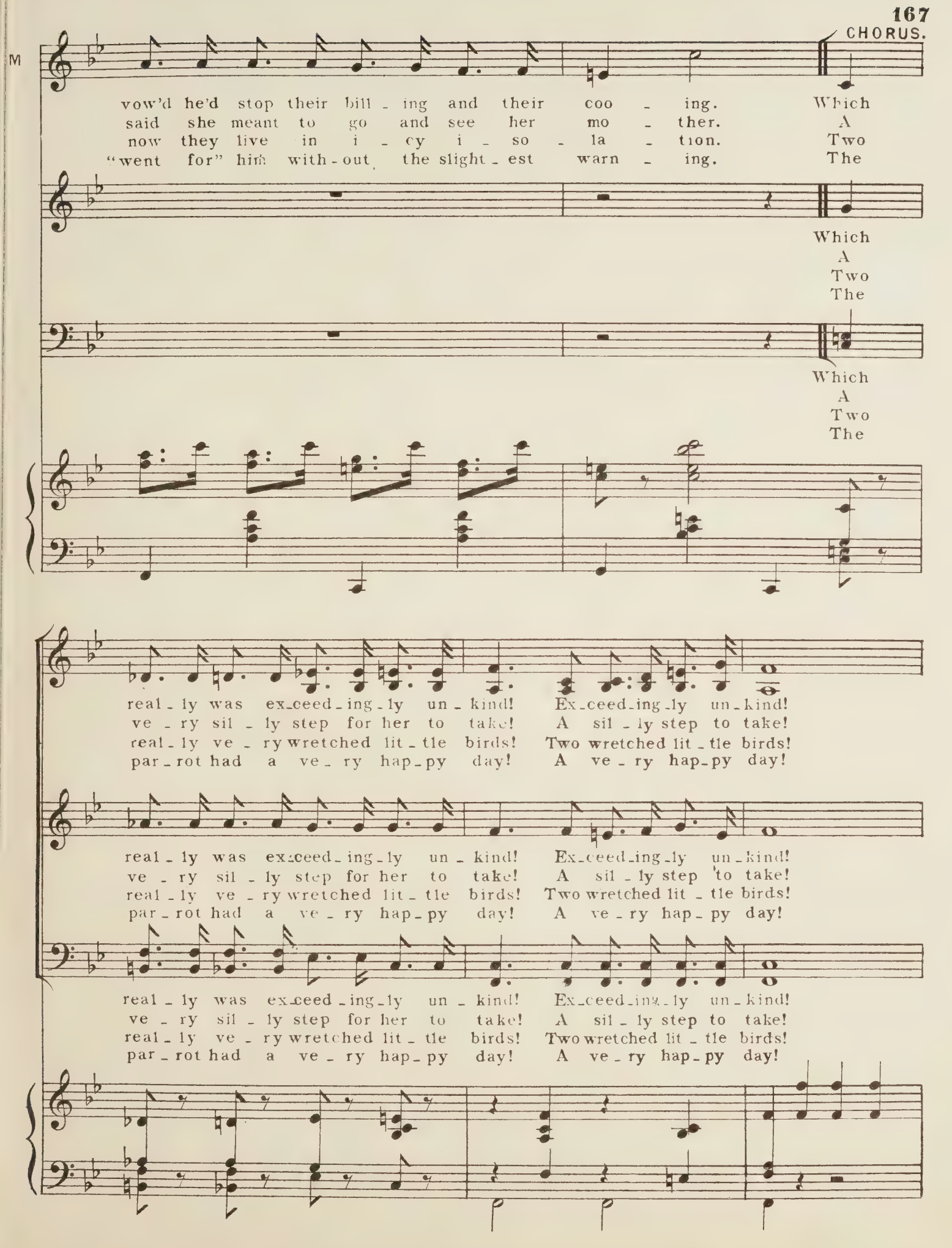
CHORUS.

MOLLY.

do_ing— An in_ter_fer_ing parrot in a nas_ty frame of mind! And
no_ther— A shocking ac_cu_sation for a lit_tle bird to make! And
_a_tion— And all because of Polly's un_sub_stan_ti_at_ed words! And
morn_ing— No doubt the par_rot wonder'd what on earth he had to say! And

An in_ter_fer_ing parrot in a nas_ty state of mind!
A shocking ac_cu_sation for a lit_tle bird to make!
And all because of Polly's un_sub_stan_ti_at_ed words!
No doubt the par_rot wonder'd what on earth he had to say!

An in_ter_fer_ing parrot in a nas_ty state of mind!
A shocking ac_cu_sation for a lit_tle bird to make!
And all because of Polly's un_sub_stan_ti_at_ed words!
No doubt the par_rot wonder'd what on earth he had to say!


CHORUS.
vow'd he'd stop their bill - ing and their coo - ing. Which
said she meant to go and see her mo - ther. A
now they live in i - cy i - so - la - tion. Two
"went for" him with - out the slight - est warn - ing. The
Which
A
Two
The
Which
A
Two
The
real - ly was ex - ceed - ing - ly un - kind! Ex - ceed - ing - ly un - kind!
ve - ry sil - ly step for her to take! A sil - ly step to take!
real - ly ve - ry wretched lit - tle birds! Two wretched lit - tle birds!
par - rot had a ve - ry hap - py day! A ve - ry hap - py day!
real - ly was ex - ceed - ing - ly un - kind! Ex - ceed - ing - ly un - kind!
ve - ry sil - ly step for her to take! A sil - ly step to take!
real - ly ve - ry wretched lit - tle birds! Two wretched lit - tle birds!
par - rot had a ve - ry hap - py day! A ve - ry hap - py day!
real - ly was ex - ceed - ing - ly un - kind! Ex - ceed - ing - ly un - kind!
ve - ry sil - ly step for her to take! A sil - ly step to take!
real - ly ve - ry wretched lit - tle birds! Two wretched lit - tle birds!
par - rot had a ve - ry hap - py day! A ve - ry hap - py day!

Pol - ly winked his eye, and Pol - ly gave a sigh, And
Pol - ly winked his eye, and Pol - ly gave a sigh, And
Pol - ly winked his eye, and Pol - ly gave a sigh, And
Pol - ly piped his eye, and Pol - ly gave a sigh, And

M

Pol - ly took his best hat down; He
Pol - ly took his best hat down; He
Pol - ly bought a Spe - cial Sun. He
Pol - ly used a naugh - ty word. The

M

called on Mrs.___ C. and took a cup of tea. When
knew there'd be a fuss, so jump - ing on a 'bus, He
read the full re - port of what oc - curr'd in Court, And
mon - key-when he'd done— of fea - thers hard - ly one Had

M

Mr.__ C. had gone to town; Then wise - ly wagg'd his
called on Mr.___ C. in town; Then wise - ly wagg'd his
chuc - kled at the mis - chief done; Then go - ing off to
left up - on the bad old bird, He scratch'd his ach - ing

(*Spoken.*)

M

head And se - ri - ous - ly said:— "Well, hus - bands *are* a
head And se - ri - ous - ly said:— "A pret - ty wife you've
bed, Con - tent - ed - ly he said:— "Thank good - ness *that's* all
head, And rue - ful - ly he said:— "Oh, Sa - rah, ain't it

M

lot! A pret - ty one you've got! Such tales I ne - ver
got! I see you've had it hot, And bless your heart, it's
right! I'll get some sleep to - night— A thing I can - not
prime? I've had a beast - ly time! Poor Pol - ly's feel - ing

M

heard! So dis - so - lute a bird I ne - ver met be -
true She's just as bad as you! Di - rect - ly you are
do When lo - vers bill and coo. They won't an - noy a
bad— Oh, what a day I've had! I'm sor - ry on the

M

- fore! What go - ings on! Oh, lor!"
gone— Oh, *don't* she car - ry on!"
soul! Poor Pol - ly! scratch a poll!"
whole— Poor Pol - ly! scratch a poll!"

f

Pol_ly winked his eye, and Pol_ly gave a sigh, And
Pol_ly winked his eye, and Pol_ly gave a sigh, And
Pol_ly winked his eye, and Pol_ly gave a sigh, And
Pol_ly piped his eye, and Pol_ly gave a sigh, And

Pol_ly winked his eye, and Pol_ly gave a sigh, And
Pol_ly winked his eye, and Pol_ly gave a sigh, And
Pol_ly winked his eye, and Pol_ly gave a sigh, And
Pol_ly piped his eye, and Pol_ly gave a sigh, And

Pol_ly winked his eye, and Pol_ly gave a sigh, And
Pol_ly winked his eye, and Pol_ly gave a sigh, And
Pol_ly winked his eye, and Pol_ly gave a sigh, And
Pol_ly piped his eye, and Pol_ly gave a sigh, And

f

Pol_ly took his best hat down; He
Pol_ly took his best hat down; He
Pol_ly bought a Spe_cial Sun. He
Pol_ly used a naugh_ty word. The

Pol_ly took his best hat down; He
Pol_ly took his best hat down; He
Pol_ly bought a Spe_cial Sun. He
Pol_ly used a naugh_ty word. The

Pol_ly took his best hat down; He
Pol_ly took his best hat down; He
Pol_ly bought a Spe_cial Sun. He
Pol_ly used a naugh_ty word. The

called on Mrs.— C. and took a cup of tea When
knew there'd be a fuss, so jump - ing on a 'bus, He
read the full re - port of what oc - curr'd in Court. And
mon - key when he'd done of fea - thers hard - ly one Had

called on Mrs.— C. and took a cup of tea When
knew there'd be a fuss, so jump - ing in a 'bus, He
read the full re - port of what oc - curr'd in Court, And
mon - key when he'd done of fea - thers hard - ly one Had

called on Mrs.— C. and took a cup of tea When
knew there'd be a fuss, so jump - ing in a 'bus, He
read the full re - port of what oc - curr'd in Court, And
mon - key when he'd done of fea - thers hard - ly one Had

1º 2º 3º | 𝄋 Last.

Mr.— C. had gone to town.
called on Mr.— C. in town.
chuckled at the mis - chief done.
left up - on the bad old bird.

Mr. - C. had gone to town.
called on Mr.— C. in town.
chuckled at the mis - chief done.
left up - on the bad old bird.

Mr. C. had gone to town.
called on Mr.— C. in town.
chuckled at the mis - chief done.
left up - on the bad old bird.

p *ff*

D.C.

No. 28. FINALE.— "BEFORE OUR EYES."

SOPRANO.

Be - fore our eyes The pros - pect lies Of

ALTO.

Be - fore our eyes The pros - pect lies Of

TENOR.

Be - fore our eyes The pros - pect lies Of

BASS.

Be - fore our eyes The pros - pect lies Of

PIANO.

rich and fes - tive fare, With cups of *sa - ké* rare To toast the hap - py

rich and fes - tive fare, With cups of *sa - ké* rare To toast the hap - py

rich and fes - tive fare, With cups of *sa - ké* rare To toast the hap - py

rich and fes - tive fare, With cups of *sa - ké* rare To toast the hap - py

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pair. No won_der then That maids and men U_nite in Hy_men's praise, And

pair. No won_der then That maids and men U_nite in Hy_men's praise, And

pair. No won_der then That maids and men U_nite in Hy_men's praise. And

pair. No won_der then That maids and men U_nite in Hy_men's praise, And

Tempo di Valse.

sing their joy_ous lays, their joy_ous lays!.....

sing their joy_ous lays, their joy_ous lays!.....

sing their joy_ous lays, their joy_ous lays!.....

sing their joy_ous lays, their joy_ous lays!.....

Tempo di Valse.

Hap - py Ja - pan. Gar - den of glit - ter! Flow - er and fan

Hap - py Ja - pan, Gar - den of glit - ter! Flow - er and fan

Hap - py Ja - pan, Gar - den of glit - ter! Flow - er and fan

Hap - py Ja - pan, Gar - den of glit - ter! Flow - er and fan

ff

Flut - ter and flit - ter; Land of bam - boo, (Ju - ve - nile whacker!)

Flut - ter and flit - ter; Land of bam - boo, (Ju - ve - nile whacker!)

Flut - ter and flit - ter; Land of bam - boo, (Ju - ve - nile whacker!)

Flut - ter and flit - ter: Land of bam - boo, (Ju - ve - nile whacker!)

Por - ce - lain too, Tea - tray and lac - quer! Hap - py Ja - pan,

Por - ce - lain too, Tea - tray and lac - quer! Hap - py Ja - pan,

Por - ce - lain too, Tea - tray and lac - quer! Hap - py Ja - pan,

Por - ce - lain too, Tea - tray and lac - quer! Hap - py Ja - pan,

Hap - py Ja - - pan, Hap - - py Ja - - pan!

Hap - py Ja - - pan, Hap - - py Ja - - pan!

Hap - py Ja - - pan, Hap - - py Ja - - pan!

Hap - py Ja - - pan, Hap - - py Ja - - pan!

ff

8va

No. 29. QUARTETTE — "WHAT WILL THE MARQUIS DO?"

(MIMOSA, FAIRFAX, CUNNINGHAM & WUN-HI.)

PIANO.

mf

(FAIRFAX.) When he finds that his dear lit - tle love - bird's gone, Oh,
(MIMOSA.) When he finds that his dear lit - tle bride has fled, Oh,

what will the Mar - quis do? — Will he fly in - to a rage, Or
what will the Mar - quis do? — If he is - n't too up - set He'll

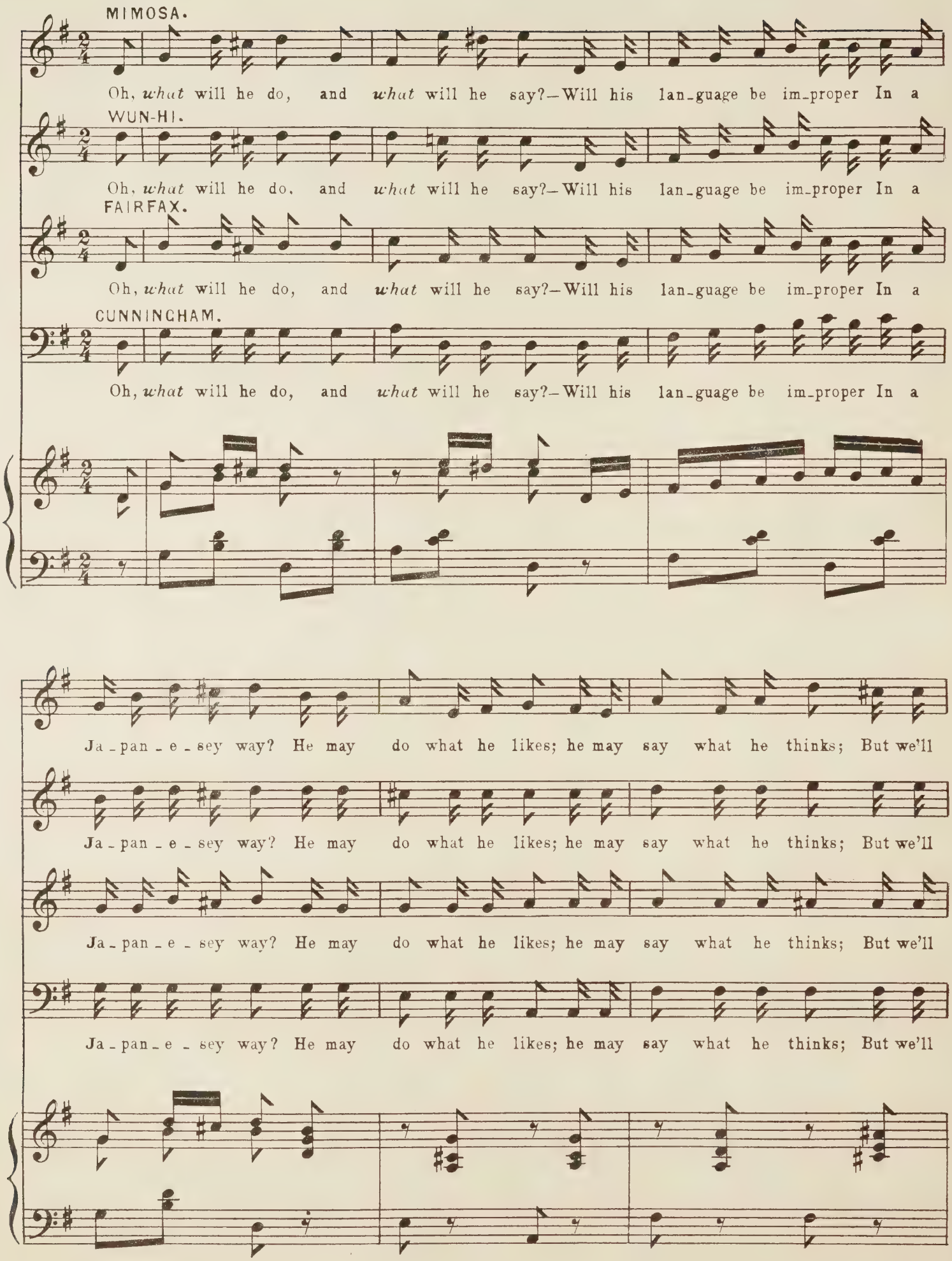
fill the emp - ty cage With an - o - ther lit - tle bird — or two? . . . . . (CUN.) He'll
mar - ry Ju - li - ette, And a - dore her for a month — or two! . . . . . (WUN-HI.) Me

vow that the ce - re - mo - ny *must* go on— With *some* lit - tle girl or
think that he'll break - ee break - ee Wun - Hi's head Some bad luck - ee day or

o - - - ther! And I fan - cy he'll ad - mit That he
o - - - ther! If no beat - ee me with stick, Then he

does - n't mind a bit; For one of them is ve - - ry like an -
giv - ee me a kick— But one of them is well - ee like an -

- o - ther! For one of them is ve - - ry like an - - o - ther!
- o - ther! But one of them is well - ee like an - - o - ther!


MIMOSA.
Oh, *what* will he do, and *what* will he say?—Will his lan-guage be im-proper In a
WUN-HI.
Oh, *what* will he do, and *what* will he say?—Will his lan-guage be im-proper In a
FAIRFAX.
Oh, *what* will he do, and *what* will he say?—Will his lan-guage be im-proper In a
CUNNINGHAM.
Oh, *what* will he do, and *what* will he say?—Will his lan-guage be im-proper In a
Ja-pan-e-sey way? He may do what he likes; he may say what he thinks; But we'll
Ja-pan-e-sey way? He may do what he likes; he may say what he thinks; But we'll
Ja-pan-e-sey way? He may do what he likes; he may say what he thinks; But we'll
Ja-pan-e-sey way? He may do what he likes; he may say what he thinks; But we'll

pop a lit_tle stop_per On his jol_ly, jol_ly jinks! Oh

pop a lit_tle stop_per On his jol_ly, jol_ly jinks! He may do what he likes; he may

pop a lit_tle stop_per On his jol_ly, jol_ly jinks! He may do what he likes; he may

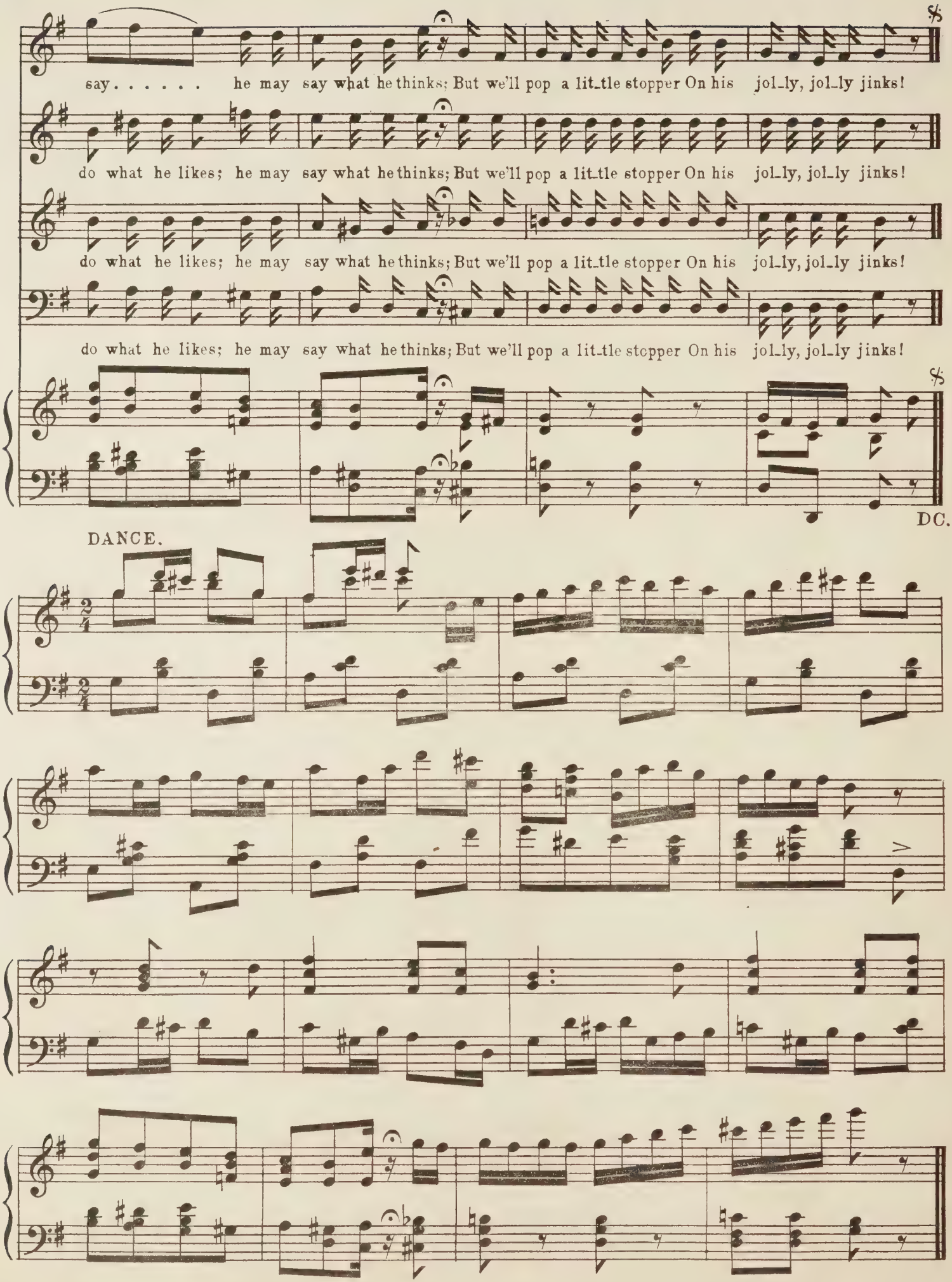
pop a lit_tle stop_per On his jol_ly, jol_ly jinks! He may do what he likes; he may

what will he do, and what will he

say what he thinks; But we'll pop a lit_tle stop_per On his jol_ly, jol_ly jinks! He may

say what he thinks; But we'll pop a lit_tle stop_per On his jol_ly, jol_ly jinks! He may

say what he thinks; But we'll pop a lit_tle stop_per On his jol_ly, jol_ly jinks! He may


say . . . . . he may say what he thinks; But we'll pop a lit_tle stopper On his jol_ly, jol_ly jinks!
do what he likes; he may say what he thinks; But we'll pop a lit_tle stopper On his jol_ly, jol_ly jinks!
do what he likes; he may say what he thinks; But we'll pop a lit_tle stopper On his jol_ly, jol_ly jinks!
do what he likes; he may say what he thinks; But we'll pop a lit_tle stopper On his jol_ly, jol_ly jinks!
DC.
DANCE.

No. 30. QUARTTETTE— "JOLLY YOUNG JACKS ARE WE."

Allegro vivo.

PIANO.

f

FAIRFAX.

Half - round the world we've been, my boys, On
We've seen all sorts and si - - zes too— Some

plea - - sure and on du - - ty At ev' - - - ry port we've
ra - - ther quaint - ly dress'd ones; But give me eyes of

CUNNINGHAM.

known the joys Of *some* be - witch - ing beau - ty! The
Eng - lish blue— Be - - - lieve me, they're the best ones! That

sim - - ple maid from sun - - ny France, Who blush'd and seem'd to
Chi - - nese girl I could - - n't stand With feet of small di

fal - - ter— The Span - - ish girl we met by chance When
- men - sions, Or Gret - - chen from the Fa - - ther - - land, Who

CUDDY.

stroll - - ing through Gib - - ral - - tar. Give *me* a girl from
ask'd us our in - - ten - - tions. Well, a - - ny you don't

a - - - *ny* clime, And I'll a - - - dore her for a
care a - - bout Pass on to me— I'll take them

ALL.

time! out! Jol_ly young Jacks are we, Mer_ry of heart and gay!—

Sons of the roll_ing sea Homage to Beau_ty pay. What if her eyes are

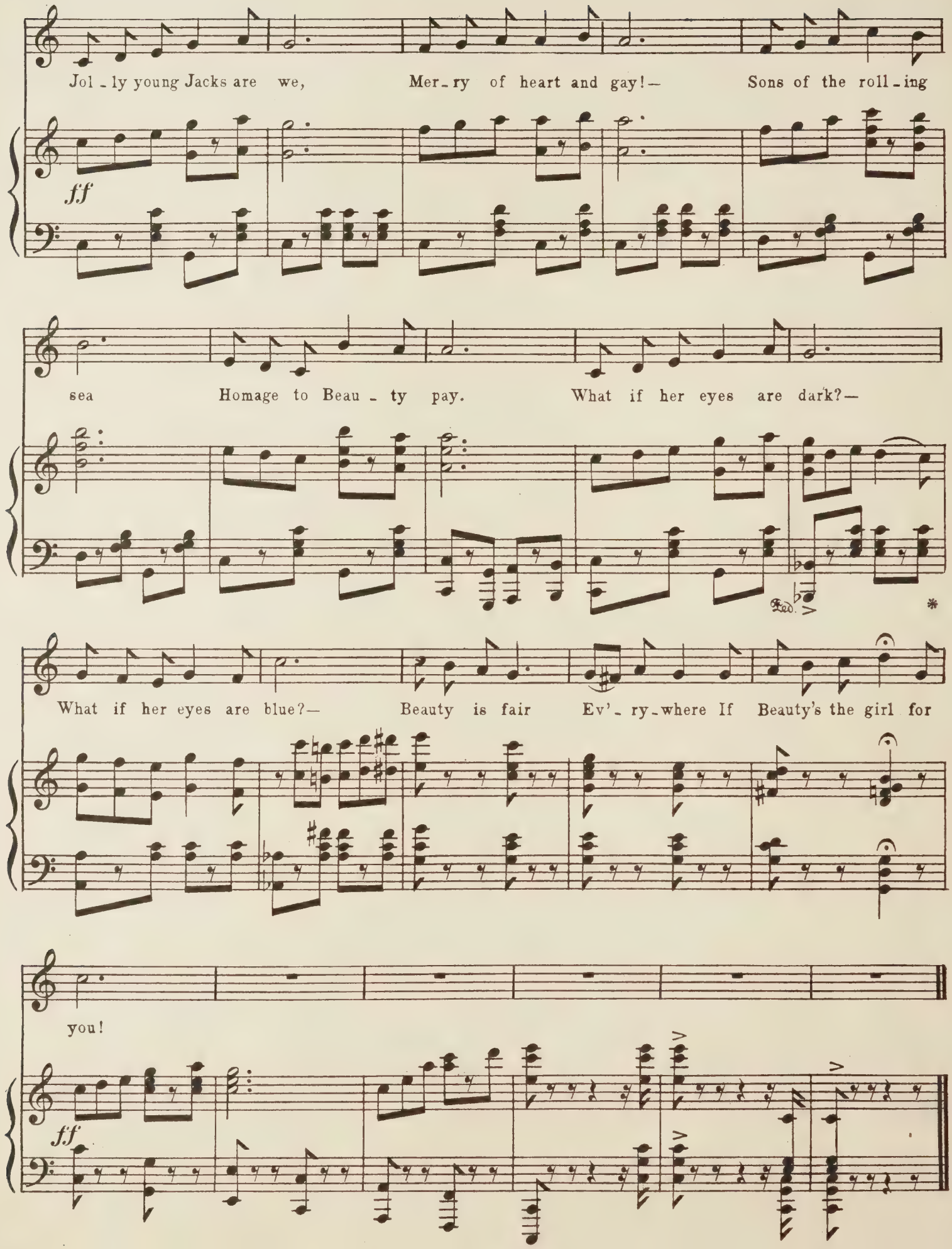
dark?— What if her eyes are blue?— Beau_ty is fair Ev'_ _ry_where If

1º 2º

Beau_ty's the girl for you! Beau_ty's the girl for you!

f

D.C.


Jol - ly young Jacks are we, Mer - ry of heart and gay! — Sons of the roll - ing
ff
sea Homage to Beau - ty pay. What if her eyes are dark? —
Ped.
*
What if her eyes are blue? — Beauty is fair Ev' - ry - where If Beauty's the girl for
you!
ff

No. 31. SONG—"THE JEWEL OF ASIA."

WRITTEN BY HARRY GREENBANK. COMPOSED BY JAMES PHILP.

Andante e ben marcato.

PIANO.

ff *fz*

mf

1. A small Jap-an-ese Once sat at her ease In a gar-den cool and
2. But when he came back (A-las! and a-lack!) To that gar-den cool and

mf

sha-dy, When a fo-reign-er gay Who was
sha-dy, The fo-reign-er bold Was de-

f

pass-ing that way Said, "May I come in, young la-dy?" So she
-ci-ded-ly cold, And talk'd of an Eng-lish la-dy. With his

fz *mf*

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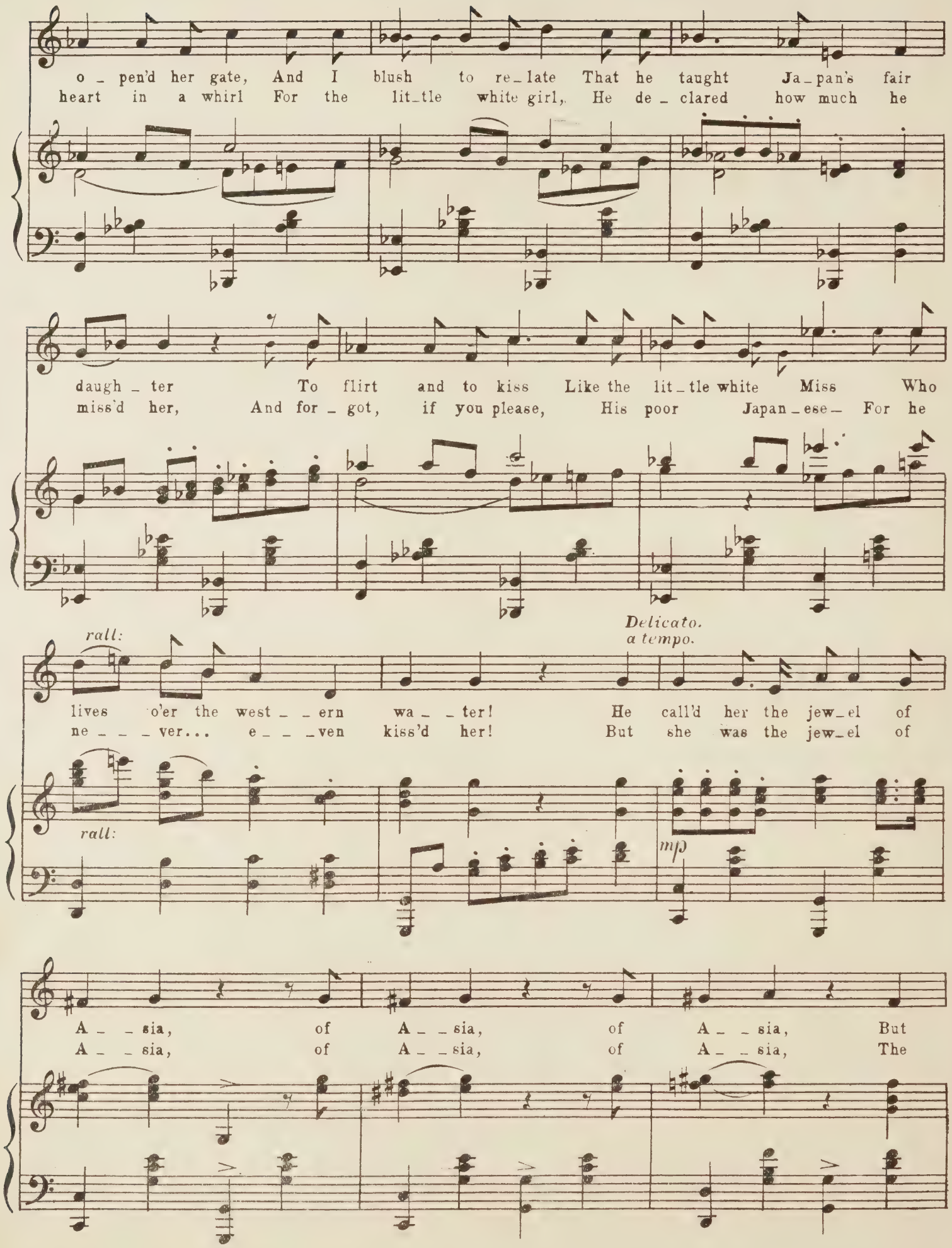

o_pen'd her gate, And I blush to re_late That he taught Ja_pan's fair
heart in a whirl For the lit_tle white girl, He de_clared how much he
daugh_ter To flirt and to kiss Like the lit_tle white Miss Who
miss'd her, And for_got, if you please, His poor Japan_ese_ For he
rall:
Delicato.
a tempo.
lives o'er the west_ern wa_ter! He call'd her the jew_el of
ne_ver... e_ven kiss'd her! But she was the jew_el of
rall:
mp
A_sia, of A_sia, of A_sia, But
A_sia, of A_sia, of A_sia, The

she was the Queen of the Gei_sha, the Gei_sha, the Gei_ _ sha; So she
beau_ti_ _ ful Queen of the Gei_sha, the Gei_sha, the Gei_ _ sha, And she

laugh'd, "Though you're rea_dy to_ day, sir, To flirt when I flut_ter my fan, ... To-
laugh'd "It is just as they say, sir— You love for as long as you can! . . . . A

ad lib:

mor_ _ row you'll go on your way, sir,— For_ _ get_ting the girl of Ja_
month, or a week, or a day, sir, Will do for a girl of Ja_

ff *colla voce*

_pan!"
_pan!"

fz *fz*

Ped. * Ped. * D.C.

No. 32. SONG—"I CAN'T REFRAIN FROM LAUGHING."

MUSIC BY NAPOLEON LAMBELET.

Allegro giusto.

PIANO.

f *molto riten:* *a tempo.*

Fine.

Moderato.

(laughing.)

I can't re_frain from laugh_ing for I'm tickled by their plan Ha! Ha! Ha! Ha! Ha!
Now marriage is a mat_ter far too se_ri_ous for chaff Ha! Ha! Ha! Ha! Ha!

Ha! Ha! Ha! Ha! Ha! Ha! Ha! A Gei_sha's much too
Ha! Ha! Ha! Ha! Ha! Ha! Ha! And yet it's so a_

cle_ver for a no_ble of Ja_ _pan And if they are suc_
_mus_ing that it on_ly makes me laugh I'm long_ing to be

rall:

_cess_ful, they'll be a_ble then to boast
mar_ried in the O_ri_ent_al mode

a tempo.

With par_don_a_ble glee
Yet when I stand be_ _side

tr *tr*

mf

Wher _ e _ ver they may be How neat _ ly they have
My charm _ ing lit _ tle bride Of course I shall be

(laughing.)

got this haugh _ ty gen _ tle _ man on toast! Ha! Ha! Ha! Ha! Ha!
hap _ py, but I know I shall ex _ plode Ha! Ha! Ha! Ha! Ha!

Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!
Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

REFRAIN.

Ha! . . . . I'm tic _ kled by a tri _ fle it is

true, true, true, A fun - ny lit - tle fail - ing I have

riten:

got. . . . . I can - not see a joke that o - thers

do, do, do, And of - ten laugh at some - thing I should

riten:

not. . . . . Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

a tempo.

Ha! Ha! Ha! And of _ ten laugh at some _ thing I should

cresc: *ed*

not . . . . . It does _ n't mat _ ter what, Oh, it

affrettando.

does _ n't mat _ ter what! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

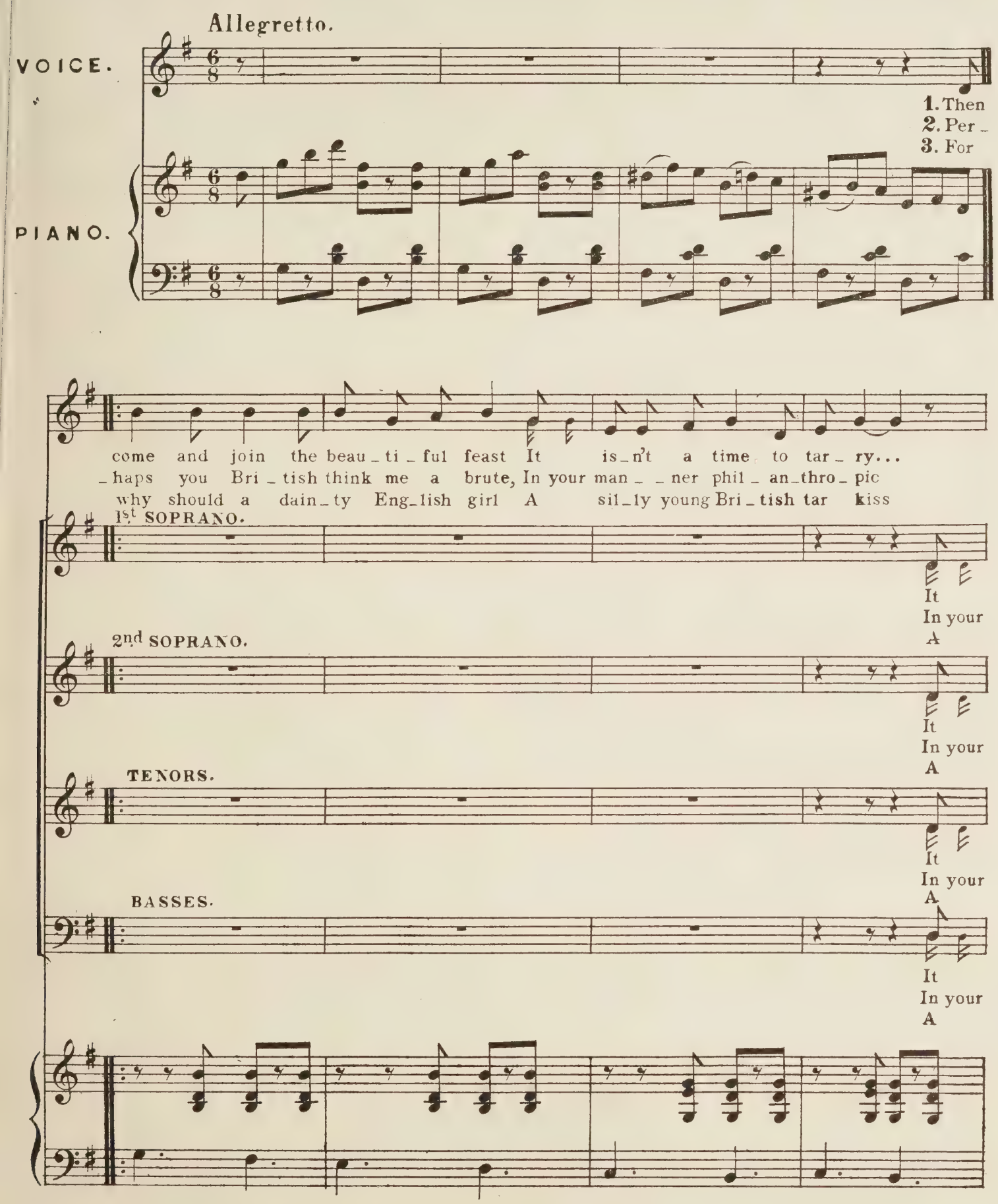
Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

rall: *a tempo.*

D.C.

No. 33. SONG—"THE WEDDING."

WORDS BY ADRIAN ROSS. MUSIC BY SIDNEY JONES.



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For
At
When

is _ _ n't a time to tar _ ry . . . . . .
man _ _ _ _ ner phil _ _ _ an _ _ thro _ pic . . . . . .
sil _ _ ly young Bri _ _ _ tish tar kiss . . . . . .

is _ _ n't a time to tar _ ry . . . . . .
man _ _ _ _ ner phil _ _ _ an _ _ thro _ pic . . . . . .
sil _ _ ly young Bri _ _ _ tish tar kiss . . . . . .

is _ _ n't a time to tar _ ry . . . . . .
man _ _ _ _ ner phil _ _ _ an _ _ thro _ pic . . . . . .
sil _ _ ly young Bri _ _ _ tish tar kiss . . . . . .

is _ _ n't a time to tar _ ry . . . . . .
man _ _ _ _ ner phil _ _ _ an _ _ thro _ pic . . . . . .
sil _ _ ly young Bri _ _ _ tish tar kiss . . . . . .

all the best of West and of East Is spread on the day I
pre _ sent I must de _ cline . . dis _ pute On the mar _ _ riage pro _ _ blem
she can mar _ ry a belt _ _ _ ed Earl Or a most mag _ ni _ fi _ _ cent

mar_ry..... So
to_pic..... I
"Mar_kiss"..... She

Is spread for the day I mar_ry.....
The mar_riage pro_blem to_pic.....
A most mag_ni_fi_cent "Mar_kiss".....

Is spread for the day I mar_ry.....
The mar_riage pro_blem to_pic.....
A most mag_ni_fi_cent "Mar_kiss".....

Is spread for the day I mar_ry.....
The mar_riage pro_blem to_pic.....
A most mag_ni_fi_cent "Mar_kiss".....

Is spread for the day I mar_ry.....
The mar_riage pro_blem to_pic.....
A most mag_ni_fi_cent "Mar_kiss".....

fol_low me in and lift the latch, And drink good health to the
grant ex_pe_ri_ence may have shown, That tak_ing one wife and
may be skit_tish and make a scene, But I shall smile in a

pre_ _sent match, And clear the board with a hap_py des_patch, That
one a_lone Is ve_ _ _ry well in the tem_pe_rate zone, But
style se_rene, And she will be as the rest have been, As

is n't a har_ _i_kar_i. . . . Then
I am a tri_ _fle tro_pic. . . From
willing as a_ _ny Barkis. . . For

That is_n't a har_i_kar_i. . . .
But he is a tri_fle tro_pic. . . .
As willing as a_ny Barkis. . . .

That is_n't a har_i_kar_i. . . .
But he is a tri_fle tro_pic. . . .
As willing as a_ny Barkis. . . .

That is_n't a har_i_kar_i. . . .
But he is a tri_fle tro_pic. . . .
As willing as a_ny Barkis. . . .

That is_n't a har_i_kar_i. . . .
But he is a tri_fle tro_pic. . . .
As willing as a_ny Barkis. . . .

mer_ri_ly pour a glass of champagne, I've tried it be_fore, I'll try it a_gain, I'll
hav_ing one more why should I re_frain, I've done it be_fore, I'll do it a_gain, I'll
when I a_dore—it is not in vain, I've been there be_fore, I'm go_ing a_gain, I'm

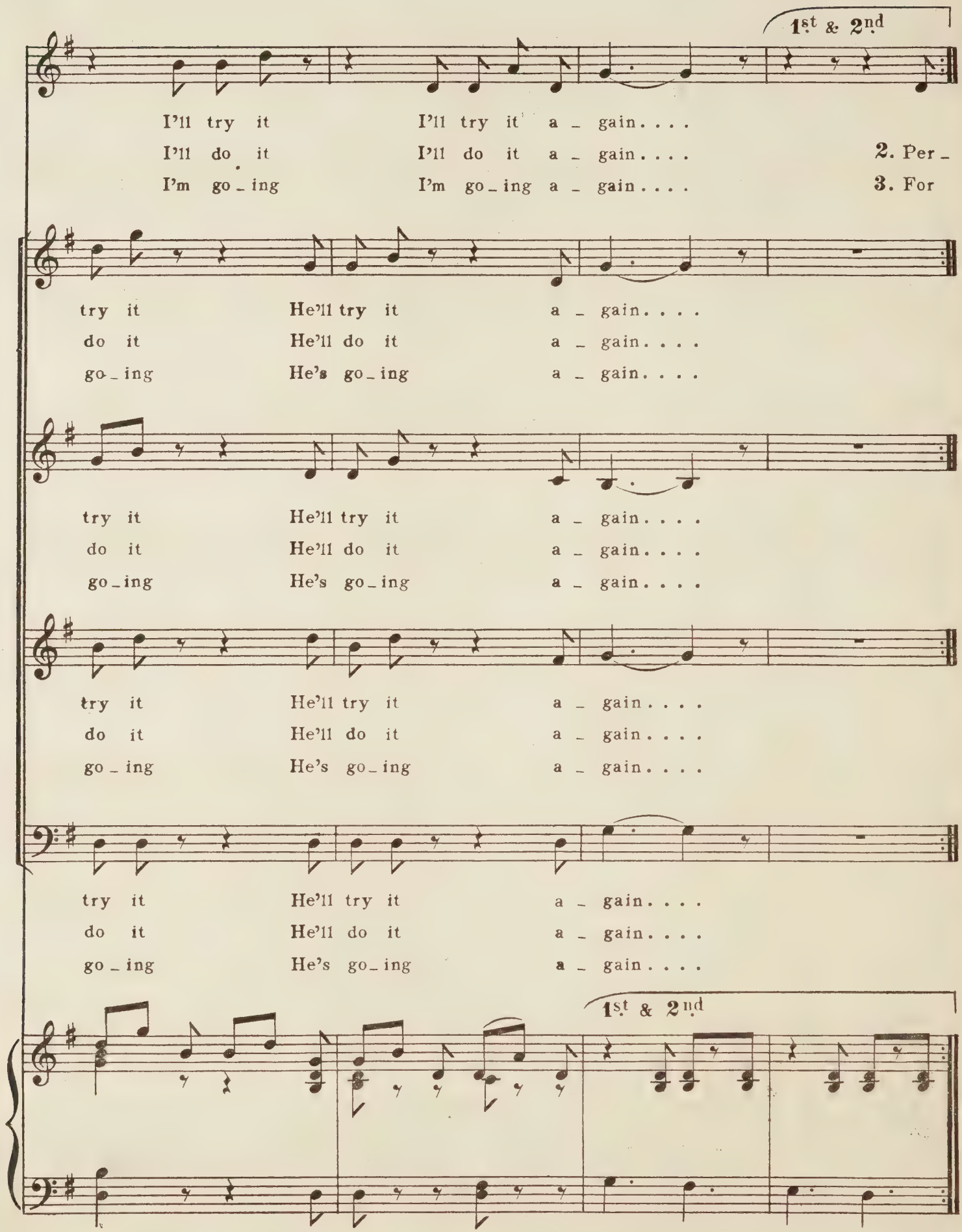
try it as di_et,
do it go thro' it,
go_ing so knowing,

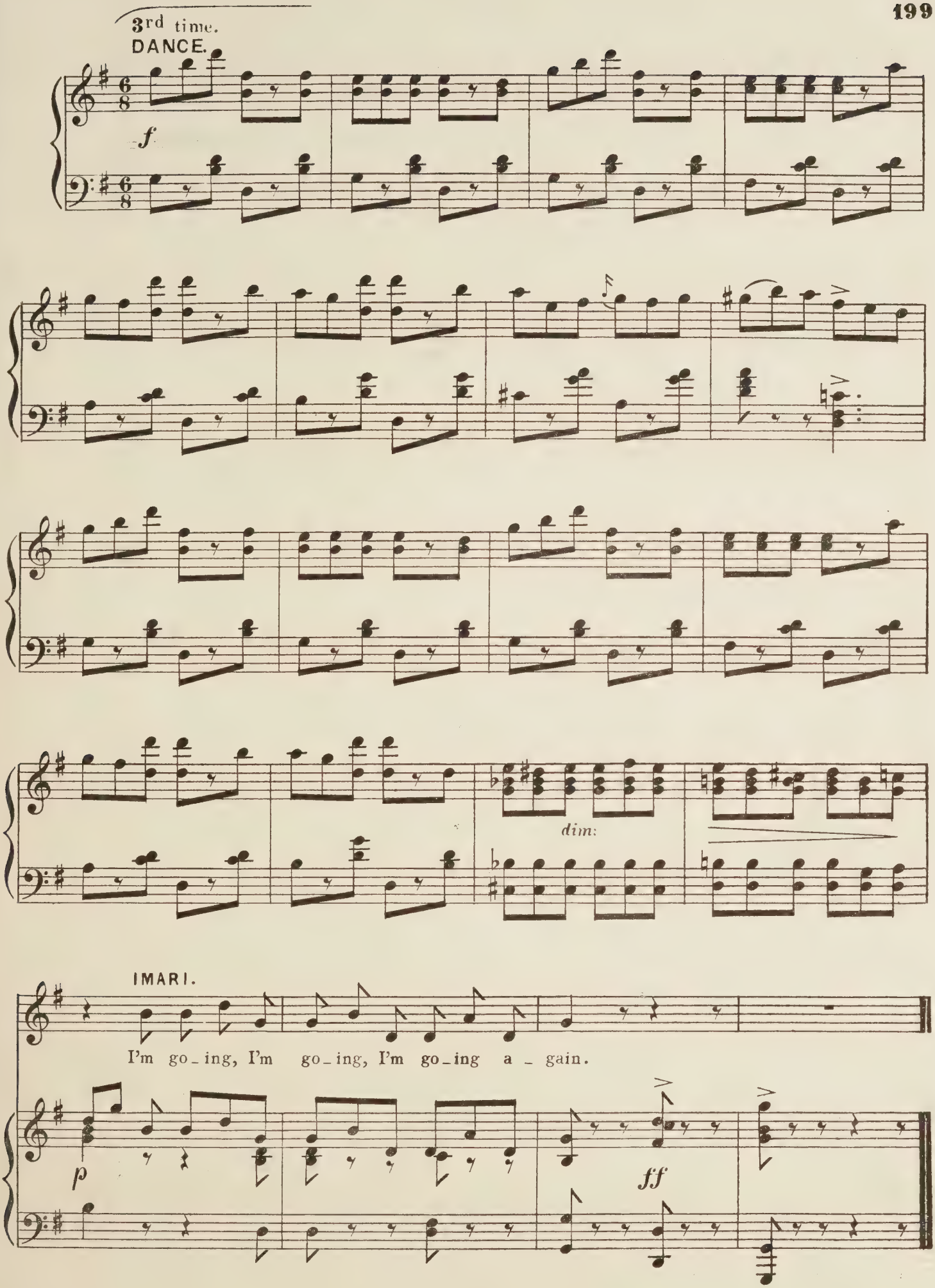
He'll try it as di_et he's tried it be_fore, And he'll try it again and he'll
He'll do it go thro' it he's done it be_fore, And he'll do it again and he'll
He's go_ing so knowing he's been there be_fore, And he's go_ing again and he's

He'll try it as di_et he's tried it be_fore, And he'll try it again and he'll
He'll do it go thro' it he's done it be_fore, And he'll do it again and he'll
He's go_ing so knowing he's been there be_fore, And he's go_ing again and he's

He'll try it as di_et he's tried it be_fore, And he'll try it again and he'll
He'll do it go thro' it he's done it be_fore, And he'll do it again and he'll
He's go_ing so knowing he's been there be_fore, And he's go_ing again and he's

He'll try it as di_et he's tried it be_fore, And he'll try it again and he'll
He'll do it go thro' it he's done it be_fore, And he'll do it again and he'll
He's go_ing so knowing he's been there be_fore, And he's go_ing again and he's


1st & 2nd
I'll try it I'll try it a _ gain....
I'll do it I'll do it a _ gain....
I'm go _ ing I'm go _ ing a _ gain....
2. Per _
3. For
try it He'll try it a _ gain....
do it He'll do it a _ gain....
go _ ing He's go _ ing a _ gain....
try it He'll try it a _ gain....
do it He'll do it a _ gain....
go _ ing He's go _ ing a _ gain....
try it He'll try it a _ gain....
do it He'll do it a _ gain....
go _ ing He's go _ ing a _ gain....
try it He'll try it a _ gain....
do it He'll do it a _ gain....
go _ ing He's go _ ing a _ gain....
1st & 2nd


3rd time.
DANCE.
f
dim:
IMARI.
I'm go_ing, I'm go_ing, I'm go_ing a_gain.
p
ff

No. 34. SONG — "MOLLY MINE."

WORDS BY
ADRIAN ROSS.

MUSIC BY
SIDNEY JONES.

Andante.

PIANO.

mf

p

Here a_mong the flow_ers, Mol_ly mine,
You dis_trust_ed me girl, Mol_ly mine,

p

Min_utes go like hours. shade or shine;
Turned a mim_ic_ted girl, Fair and fine:

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By the golden gra - ting Where you pine,
Now, too late the dan - ger You di - vine,

I - dle I am wait - ing Mol - ly mine.
Cap - tured by a stran - ger Mol - ly mine.

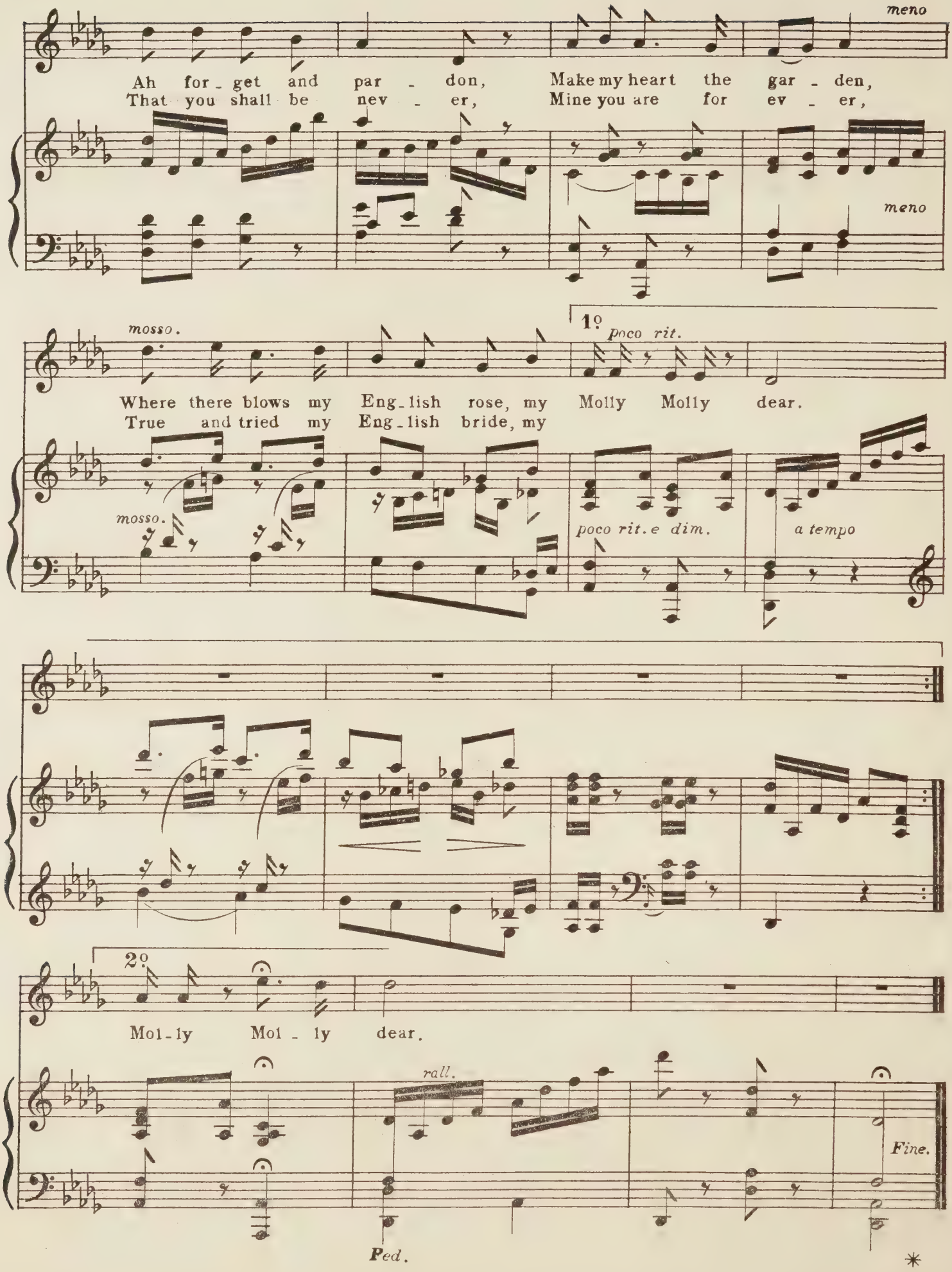
rall.

a tempo

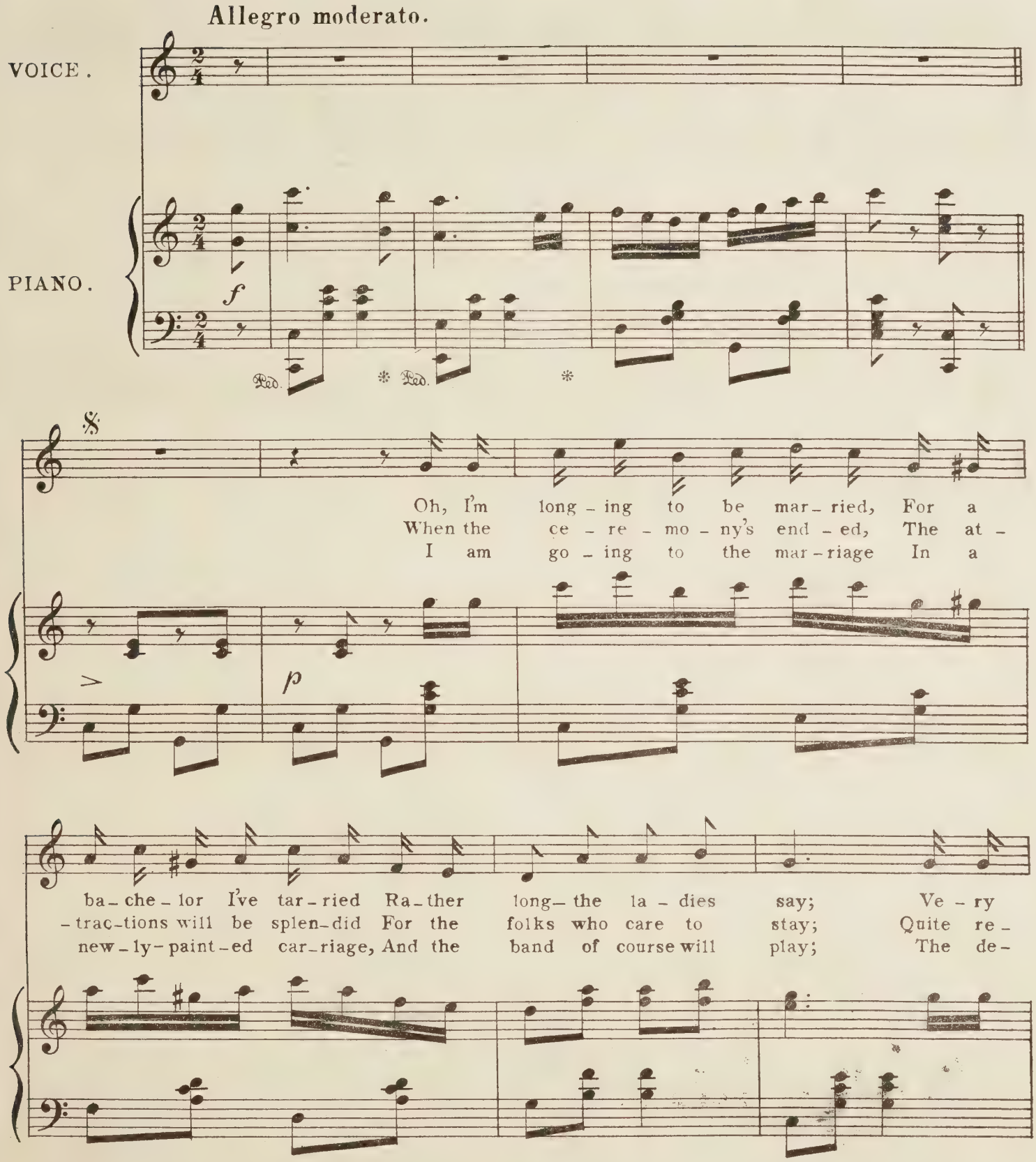
Mol - ly, Mol - ly I have strayed in fol - ly,
Mol - ly, Mol - ly play'd with like a dol - ly,

p a tempo

Far from you my dar - ling true and left you wait - ing here;
Just a toy to be the joy of one you hate and fear;


meno
Ah for - get and par - don, Make my heart the gar - den,
That you shall be nev - er, Mine you are for ev - er,
meno
mosso.
1º
poco rit.
Where there blows my Eng - lish rose, my Molly Molly dear.
True and tried my Eng - lish bride, my
mosso.
poco rit. e dim.
a tempo
2º
Mol - ly Mol - ly dear.
rall.
Fine.
Ped.

No. 35. SONG—(IMARI & CHORUS.) "IT'S COMING OFF TO-DAY."



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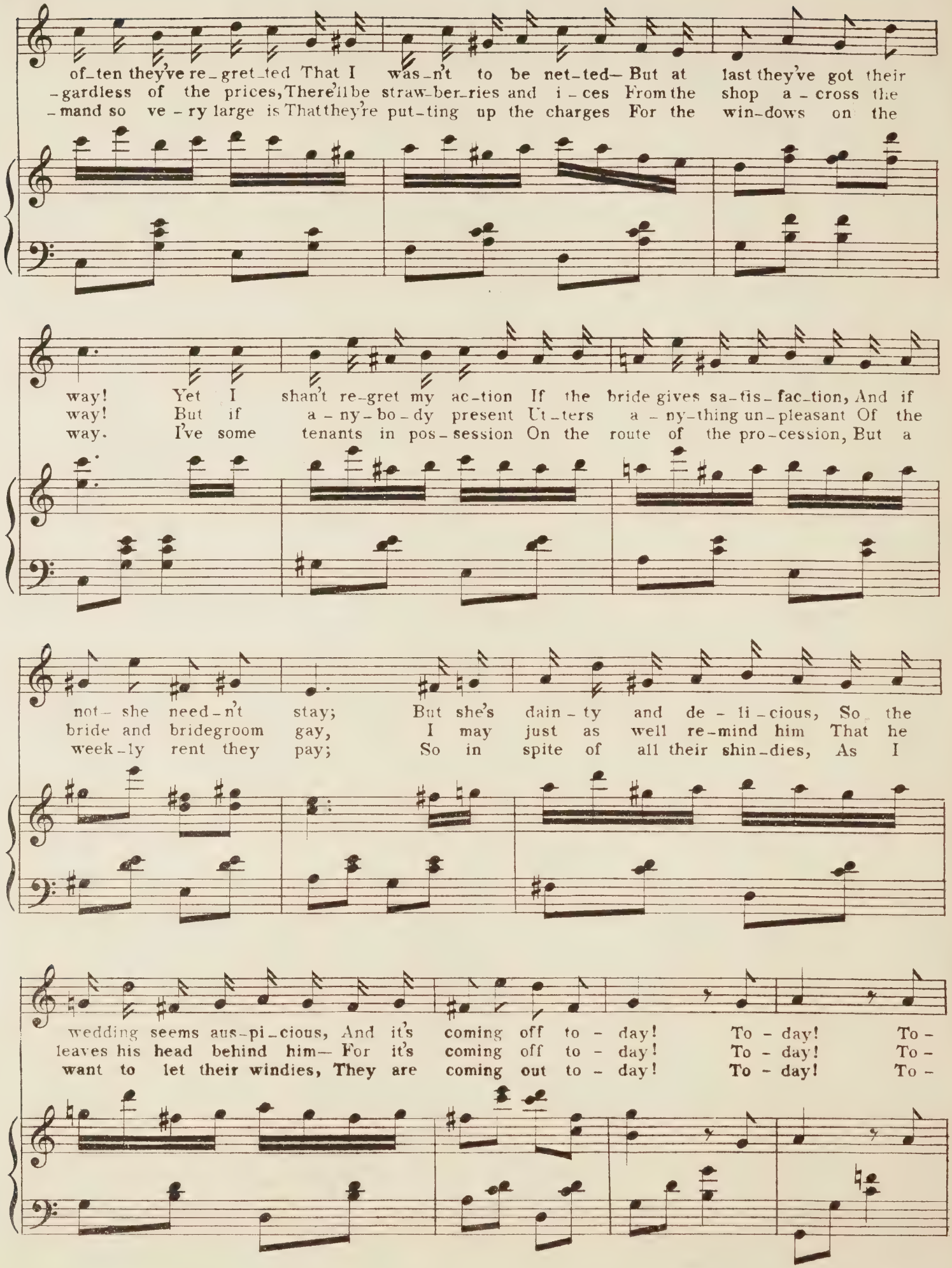

of-ten they've re-gret-ted That I was-n't to be net-ted— But at last they've got their
-gardless of the prices, There'll be straw-ber-ries and i-ces From the shop a-cross the
-mand so ve-ry large is That they're put-ting up the charges For the win-dows on the
way! Yet I shan't re-gret my ac-tion If the bride gives sa-tis-fac-tion, And if
way! But if a-ny-bo-dy present Ut-ters a-ny-thing un-pleasant Of the
way. I've some tenants in pos-session On the route of the pro-cession, But a
not- she need-n't stay; But she's dain-ty and de-li-cious, So the
bride and bridegroom gay, I may just as well re-mind him That he
week-ly rent they pay; So in spite of all their shin-dies, As I
wedding seems aus-pi-cious, And it's coming off to-day! To-day! To-
leaves his head behind him— For it's coming off to-day! To-day! To-
want to let their windies, They are coming out to-day! To-day! To-

-day! To - day! To - day! In spite of long de - lay, Ma-tri-
-day! To - day! To - day! The pe - nal - ty he'll pay! If to
-day! To - day! To - day! I'll make the peo-ple pay For a

p

-mo - ni - al en-deavour Will be bet-ter late than ne-ver, And it's com - ing off to -
laugh at me he chooses, Then his head at once he lo-ses, For it's com - ing off to -
place of ob ser - vation, At my jol - ly ju - bi - la-tion, Which is com - ing off to -

-day! To - day! to - day! In spite of long de - lay, Ma-tri-
-day! To - day! to - day! The pe - nal-ty he'll pay, If to
-day! To - day! to - day! I'll make the peo-ple pay For a

SOP. 1 & 2.

To - day! to - day! In spite of long de - lay, Ma-tri-
To - day! to - day! The pe - nal-ty he'll pay, If to
TENOR. To - day! to - day! I'll make the peo-ple pay For a

To - day! to - day! In spite of long de - lay, Ma-tri-
To - day! to - day! The pe - nal-ty he'll pay, If to
BASS. To - day! to - day! I'll make the peo-ple pay For a

To - day! to - day! In spite of long de - lay, Ma-tri-
To - day! to - day! The pe - nal-ty he'll pay, If to
To - day! to - day! I'll make the peo-ple pay For a

f

1st & 2nd. 𝄋

_mo _ ni _ al endeavour Will be bet_ter late than never, And it's coming off to - day!
laugh at him he chooses, Then his head at once he loses, For it's coming off to - day!
place of ob_servation At my jol_ly ju_bi_lation Which is coming off to - day!

_mo _ ni _ al endeavour Will be bet_ter late than never, And it's coming off to - day!
laugh at him he chooses, Then his head at once he loses, For it's coming off to - day!
place of ob_servation At his jol_ly ju_bi_lation Which is coming off to - day!

_mo _ ni _ al endeavour Will be bet_ter late than never, And it's coming off to - day!
laugh at him he chooses, Then his head at once he loses, For it's coming off to - day!
place of ob_servation At his jol_ly ju_bi_lation Which is coming off to - day!

_mo _ ni _ al endeavour Will be bet_ter late than never, And it's coming off to - day!
laugh at him he chooses, Then his head at once he loses, For it's coming off to - day!
place of ob_servation At his jol_ly ju_bi_lation Which is coming off to - day!

1st & 2nd. 𝄋

ff

D.C.

3rd time.
DANCE. (after last verse.)

f

mf

Fine.

FAVORITE SONGS BY SIDNEY JONES

FOR YOU ALONE.

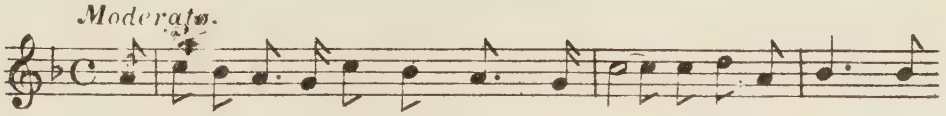
SONG.

No 1 in E♭. No 2 in F.

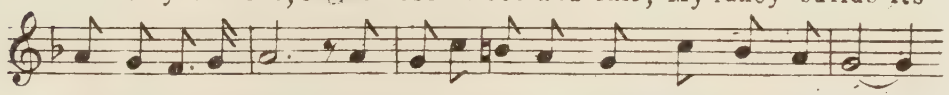
COMPASS. D to E. E to F.

Words by HARRY GREENBANK.

Music by SIDNEY JONES.



For you alone, O mistress sweet and fair, My fancy builds its



castles in the air; For you alone it weaves its fondest spells,

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GIVE ME LOVE.

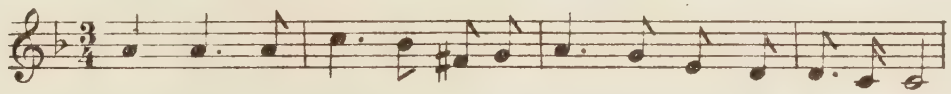
Sung by Miss MARIE TEMPEST.

No 1 in F. No 2 in A♭.

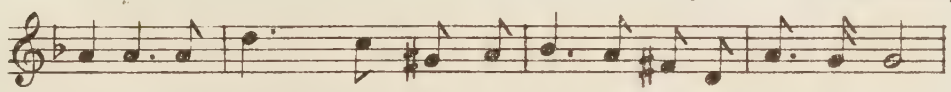
C to F. E to A.

Words by HARRY GREENBANK.

Music by SIDNEY JONES.



Sun-down and dark and o-ver me the spell Of shadow-land,



As in my thoughts, dear love, in fond farewell I take your hand.

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ON Y REVIENT TOUJOURS.

(STUDENT'S SONG.)

Sung by Miss MARIE TEMPEST.

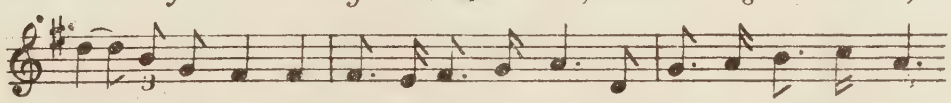
No 1 in G. No 2 in B♭.

D to E. F to G.

Words by HARRY GREENBANK.

Music by SIDNEY JONES.

"On y revient toujours!" We come, with hearts grown fonder,



Back to the life that each of us loves best! For here are home and rest

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FAVORITE SONGS BY SIDNEY JONES

IS LOVE A DREAM.

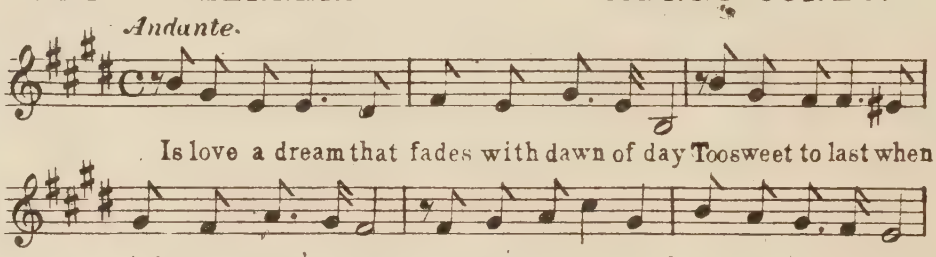
No 1 in E.
No 2 in F.

Sung by Mr C. HAYDEN COFFIN.

COMPASS.
B to E.
C to F.

Words by
HARRY GREENBANK.

Music by
SIDNEY JONES.



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MINE AT LAST.

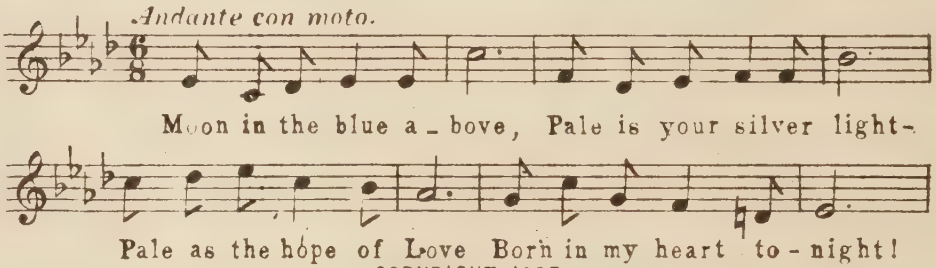
In Ab.

Sung by Mr C. HAYDEN COFFIN.

C to E.

Words by
HARRY GREENBANK.

Music by
SIDNEY JONES.



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I LOVE HIM ONLY.

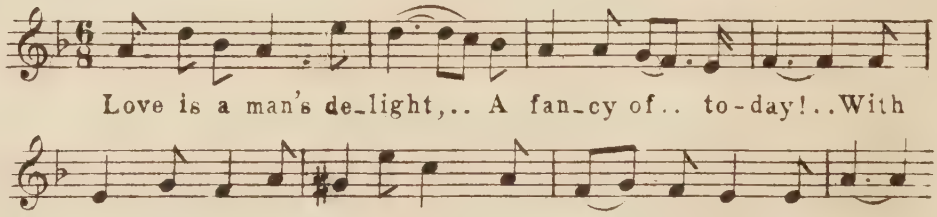
In F.

Sung by Miss MARIE TEMPEST.

B to F.

Words by
HARRY GREENBANK.

Music by
SIDNEY JONES.



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